

**IRON MAIDEN** SOMEWHERE BACK IN TIME  
THE BEST OF: 1980-1989

GUITAR  
T  
A  
B  
EDITION

# IRON MAIDEN



**SOMEWHERE BACK IN TIME**  
THE BEST OF: 1980-1989



# IRON MAIDEN



## SOMEWHERE BACK IN TIME THE BEST OF: 1980-1989

Scanner - Joey

**ACES HIGH \*** 4

**2 MINUTES TO MIDNIGHT** 11

**THE TROOPER** 20

**WASTED YEARS** 29

**CHILDREN OF THE DAMNED** 36

**THE NUMBER OF THE BEAST** 45

**RUN TO THE HILLS** 55

**PHANTOM OF THE OPERA \*** 63

**THE EVIL THAT MEN DO** 77

**WRATHCHILD \*** 87

**CAN I PLAY WITH MADNESS** 92

**POWERSLAVE** 99

**HALLOWED BE THY NAME** 109

**IRON MAIDEN \*** 122

**GUITAR TABLATURE EXPLAINED** 2

\* LIVE VERSIONS

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# GUITAR TABLATURE EXPLAINED

Guitar music can be notated in three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES:** are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE:** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE:** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**Notes:**

**Strings:** E B G D A E

4th string, 2nd fret    1st & 2nd strings open, played together    Open D chord

E G open 3fr

## Definitions for special guitar notation

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone ( $\frac{1}{2}$  step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (full step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a  $\frac{1}{4}$  step.

**BEND & RELEASE:** Strike the note and bend up as indicated, then release back to the original note.

**COMPOUND BEND & RELEASE:** Strike the note and bend up and down in the rhythm indicated.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND & RELEASE:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**HAMMER-ON:** Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**MUFFLED STRINGS:** A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**SHIFT SLIDE (GLISS & RESTRIKE)** Same as legato slide, except the second note is struck.

The first measure of the musical score for 'T.H.' is shown. It features a treble clef and a single sharp (F#) indicating the key signature. The notation consists of a quarter note on the first line (F#) followed by a quarter rest. Below the staff, the text 'T.H.' is written. The tablature below the staff shows the fret numbers for the strings: the 7th fret for the 1st string (labeled 'T'), and the 19th fret for the 2nd string (labeled 'B').

The first measure of the musical score for 'The Wind' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first measure contains a quarter note G4 (G4) and a quarter note A4 (A4) beamed together, with a '+' sign above the G4. The bottom staff has a 'T' above the first line, and a 'TAB' section below the staff with a '12' and a '9' connected by a slur, indicating a fretted note.

The first measure of the musical score for 'P.H.' is shown. It features a treble clef and a single sharp (F#) indicating the key signature. The notation includes a half note on the first line (F#4) and a whole rest. Below the staff, the text 'P.H.' is written. The guitar tablature below the staff shows the fifth fret on the first string, indicated by the number '5'.

A.H.

T  
A  
B

7 (19)

The first measure of the piece is shown. The treble clef is on a five-line staff. The key signature has one sharp (F#). The time signature is 4/4. The notation consists of a quarter note on the first line (F#4), a quarter note on the second line (G4), a quarter note on the second space (A4), and a quarter note on the third line (B4). Below the staff is a guitar tablature line with a 'TAB' label. It shows a sequence of five notes: G4, A4, B4, C5, and D5, each indicated by a number on a string line.

### *D.S. al Coda*

D.C. al Fine

tacet

7

V

[illegible]

1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.

When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

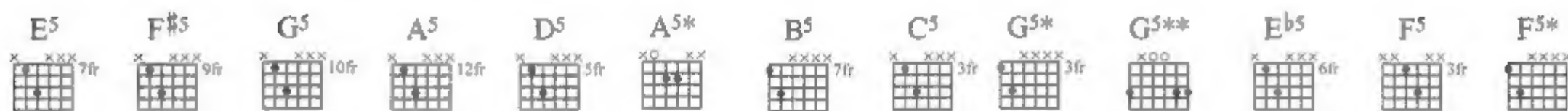


# ACES HIGH (LIVE)

Words & Music by Steve Harris

## CHURCHILL'S SPEECH:

*We shall go on to the end... we shall fight in France, we shall fight on the seas and oceans,  
we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be,  
we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets,  
we shall fight in the hills; we shall never surrender...*



### Intro

♩ = 164

1, 2, 3.

4.  
rall.  
(E<sup>5</sup>)

### Gtr. 1

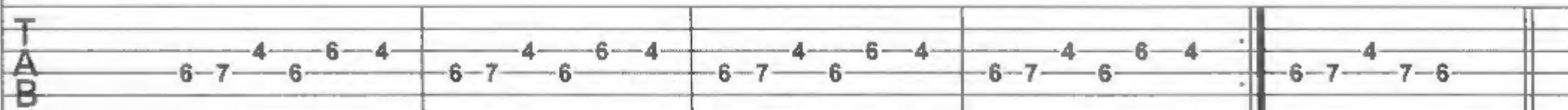
(\*F<sup>#5</sup>)

(D<sup>5</sup>)

(E<sup>5</sup>)

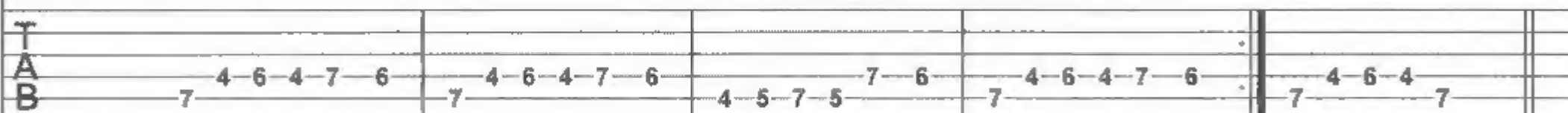


*f* P.M.  
w/dist.



### Gtr. 2

*f* P.M.  
w/dist.



\*chords implied by bass

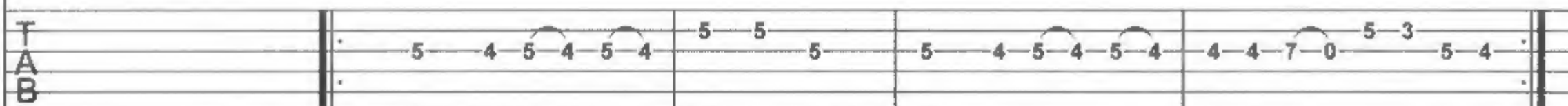
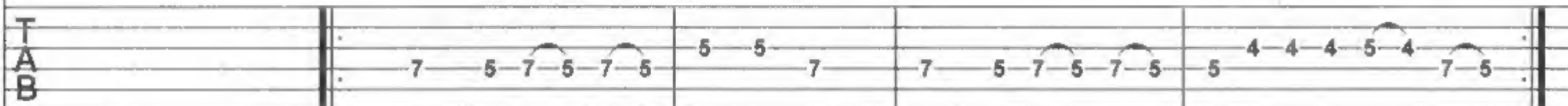
♩ = 132

(A<sup>5</sup>)

(F<sup>5</sup>)

(G<sup>5</sup>)

Play 4 times





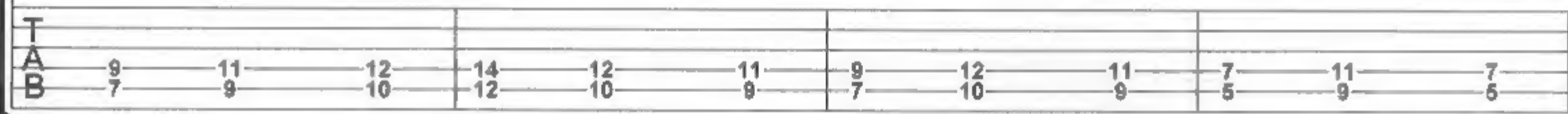
Verse E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



1. There goes the si - ren that warns of the air raid,  
2. Mov - ing to fire at the main - stream of bomb - ers



cont. in slashes



E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



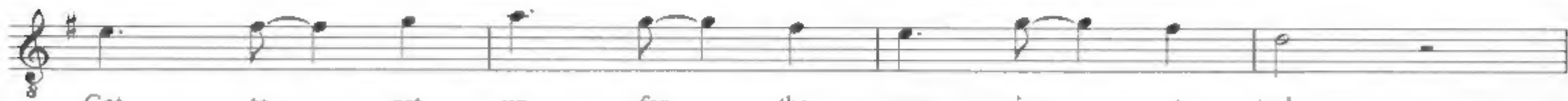
then comes the sound of the guns send - ing flak.  
let off a sharp burst and then turn a - way.

E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



Out for the scram - ble, we've got to get air - borne.  
Roll ov - er, spin round to come in be - hind them,

E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



Got to get up for the com - ing at - tack.  
move to their blind - sides, fir - ing a - gain.

rhy. cont. sim.



Jump in the cock - pit and start move up the en - gines, re -  
Ban - dits at eight o' clock move in be - hind us,



- move all the wheel blocks, there's no time to waste.  
ten M. E. I - 0 - 9's out of the sun. As -



Gath - er - ing speed as we head down the run - way,  
- cend - ing and turn - ing our Spit - fires to face them,



do or die.

Won't you run, live to fly, fly to live.

Gtr. 2

Harm. w/bar

Gtrs. 1+2 cont. in slashes

3 3 0 0 12 12 12 12 12 12 (12)

T A B

Ac - - es high. Ow!

To Coda

Interlude

Gtrs. 1+2

P.M.

2 0 3 3 0 0 0 3 2 0 0 5 5 2 0 3 3 0 0 0 3 2 0 0 2 2 2 0 3 3 0 0 0

T A B

1. 2.

Gtr. 2 cont. in slashes

3 2 0 0 5 5 2 0 3 3 0 0 0 3 2 0 0 2 3 2 0 0 2 2

T A B





B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB: 12-0-10-0-8-0-10-0 | 8-0-7-0-8-0-7-0 | 5-0-7-0-8-0-8-0 | 6-(6) *wavy line*

B<sup>5</sup> G<sup>5\*\*</sup> A<sup>5\*</sup>

TAB: 7-9 | 9 | 7-10 | 9-7 | 9-9-7 | 9 | 9 | 7 | 9 | (9) | 7 | 9 | 7-9-7 | 9 | 5-(5) *wavy line*

B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB: 5-7 | 6 | 7 | 6 | 9 | 8 | 7 | 9 | 8 | 7 | 14-16 | 15 | 17 | 19 | 17 | 15 | 17 | *wavy line* *full*

Interlude

Gtrs. 1+2 A<sup>5\*</sup> D<sup>5</sup> A<sup>5\*</sup> A<sup>5\*</sup>

TAB: 2 | 0 | 3 | 3 | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 7 | 7 | 5 | 5 | 2 | 0 | 3 | 3 | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 2 | 0 | 2 | 0 | 3 | 3 | 0 | 0 | 0

D<sup>5</sup> A<sup>5\*</sup> 1. 2. D.S. al Coda

TAB: 3 | 2 | 0 | 0 | 7 | 7 | 5 | 5 | 2 | 0 | 3 | 3 | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 2 | 0 | 3 | 2 | 0 | 0 | 2 | 2 | 0 | 0

Gtr. 2 cont. in slashes



**Coda**

Gtr. 1 (A<sup>5</sup>) (F<sup>5</sup>) (G<sup>5</sup>) (A<sup>5</sup>)

The Gtr. 1 staff shows a melodic line with eighth and sixteenth notes, accented. The TAB staff shows the fretting: 7 5 7-5-7-5, 5-5 7, 7 5 7-5-7-5, 5 4 4 4-5-4 7 5, 7-5-7-5 7 5.

Gtr. 2

The Gtr. 2 staff shows a melodic line with eighth and sixteenth notes, accented. The TAB staff shows the fretting: 5 4-5-4-5-4, 5 5 5, 5 4-5-4-5-4, 4-4-7-0 5 3 5 4, 5 4-5-4-5-4.

The image displays a musical score for the song "The Wind" by The Beatles. It includes two systems of music, each with a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a treble clef, and the bass part is written in standard notation with a bass clef. Both parts include a guitar-specific tablature (TAB) line below the staff. The score is divided into two main sections: 1. (F5) and 2. Slowly (F5). The first section (1.) is marked with a tempo of "1." and a key signature of one flat (F5). The second section (2.) is marked with a tempo of "2. Slowly" and a key signature of one flat (F5). The guitar part features a melodic line with a triplet in the second measure of the second section. The bass part provides a rhythmic accompaniment, with a triplet in the second measure of the second section. The tablature for the guitar part shows fret numbers (1-7) and fingerings (1-4) for the right hand. The tablature for the bass part shows fret numbers (0-7) and fingerings (1-4) for the left hand.

The image displays a musical score for the song "The Rose Tree" on guitar. It consists of two systems, each with a standard musical staff and a corresponding guitar tablature.

**System 1:**

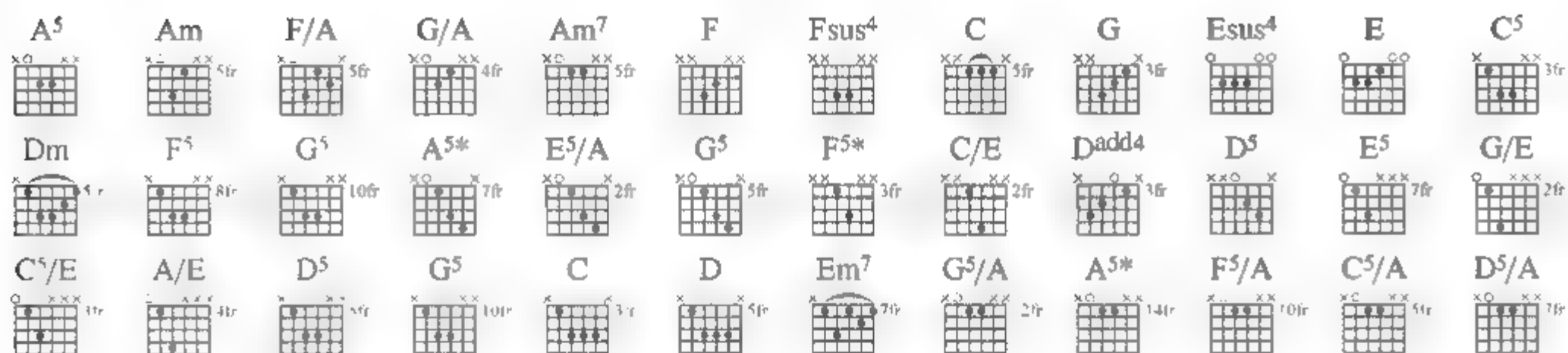
- Musical Staff:** The first measure contains a treble clef, a key signature of one sharp (F#), and a tempo marking of  $(A^5)$ . The melody begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (A4), a quarter note (G4), and a quarter note (F#4). The second measure continues with a quarter note (E4), a quarter note (D4), and a quarter note (C4). The third measure features a whole note chord (F#4, A4, C5). The fourth measure has a whole note chord (F#4, A4, C5). The fifth measure has a whole note chord (F#4, A4, C5). The sixth measure has a whole note chord (F#4, A4, C5). The seventh measure has a whole note chord (F#4, A4, C5). The eighth measure has a whole note chord (F#4, A4, C5). The ninth measure has a whole note chord (F#4, A4, C5). The tenth measure has a whole note chord (F#4, A4, C5).
- Tablature:** The first measure shows a triplet of 3-5-3 on the third string, followed by 5-4 on the third string, 5-5-7-5-4 on the third string, and 2-2-0 on the second string. The second measure shows 2-2-0 on the second string. The third measure shows 2-2-0 on the second string. The fourth measure shows 2-2-0 on the second string. The fifth measure shows 2-2-0 on the second string. The sixth measure shows 2-2-0 on the second string. The seventh measure shows 2-2-0 on the second string. The eighth measure shows 2-2-0 on the second string. The ninth measure shows 2-2-0 on the second string. The tenth measure shows 2-2-0 on the second string.

**System 2:**

- Musical Staff:** The melody continues with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (A4), a quarter note (G4), and a quarter note (F#4). The second measure continues with a quarter note (E4), a quarter note (D4), and a quarter note (C4). The third measure features a whole note chord (F#4, A4, C5). The fourth measure has a whole note chord (F#4, A4, C5). The fifth measure has a whole note chord (F#4, A4, C5). The sixth measure has a whole note chord (F#4, A4, C5). The seventh measure has a whole note chord (F#4, A4, C5). The eighth measure has a whole note chord (F#4, A4, C5). The ninth measure has a whole note chord (F#4, A4, C5). The tenth measure has a whole note chord (F#4, A4, C5).
- Tablature:** The first measure shows 8-6-8-6-5-7 on the third string, 5-10-5-0-1 on the third string, and 2-2-0 on the second string. The second measure shows 2-2-0 on the second string. The third measure shows 2-2-0 on the second string. The fourth measure shows 2-2-0 on the second string. The fifth measure shows 2-2-0 on the second string. The sixth measure shows 2-2-0 on the second string. The seventh measure shows 2-2-0 on the second string. The eighth measure shows 2-2-0 on the second string. The ninth measure shows 2-2-0 on the second string. The tenth measure shows 2-2-0 on the second string.

# 2 MINUTES TO MIDNIGHT

Words & Music by Bruce Dickinson & Adrian Smith



## Intro

$\text{♩} = 185$

Gtr. 1 (A)

*f* P M - - | P M - - | P M - - | P M - - | P M - - | P M - - | P M - - | P M - - |

Fig. 1  
5<sup>th</sup> 6<sup>th</sup> Gtr 2 dbls

A<sup>5</sup> Play 6 times

## Verse

(A)

1. Kill for gain or shoot to maim, but we don't need a rea - son. The  
(2) blind men shout, "Let the crea - tures out, we'll show the un - be - liev - ers."  
(3) bo - dy bags and lit - tle rags of child - ren torn in two. And the

(A)

gold - en goose is on the loose, and nev - er out of sea - son.  
Na - palm screams of hu - man flames, for a prime - time Bel - sen feast, yeah! As the  
jel - lied brains of those who re - main, to put the fing - er right on you. As the

(A) (D)

Black - ened pride still burns in - side this shell of blood - y trea - son.  
rea - sons for the carn - age cut their meat and lick the gra - vy. We  
mad - men play on words and make us all dance to their song. To the

Gtrs. 1+2

P.M. - - - - | P.M. - - | P.M. - - | P.M. - - | P M - - | P M - - | P M - - | P M - - |



(A) (D)

Here's my gun for a bar - rel of fun, — for the love of liv - ing death —  
 oil the jaws of the war ma - chine — and feed it with our ba - bies. } The  
 tune of starv - ing mil - lions, — to make a — bet - ter kind of gun. —

Pre-Chorus

half-time (♩ = ♩)

\*Am F/A G/A Am<sup>7</sup>

kill - ers breed, or the de - mon seed. The

Gtrs. 1+2

PM----- PM----- PM----- PM----- PM-----

TAB

T 14 5 6 6 5 4 5 5 5 5 5 5 5 5 4 4 2  
 A 14 5 6 6 5 4 5 5 5 5 5 5 5 5 5 5 3  
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*chords implied by harmony

F F#sus<sup>4</sup> F C G

gla - mour, the for - tune, the pain Go to

PM----- PM----- PM

TAB

T 2 3 3 3 3 3 3 3 3 3 2 3 2 5 5 5 5 5 5 4 5  
 A 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5  
 B 0

Am F/A G/A Am<sup>7</sup>

war a - gain, blood is free - dom's stain Don't you

PM----- PM----- PM----- PM----- PM-----

TAB

T 5 5 6 6 5 4 5 5 5 5 5 5 5 5 4 4 2  
 A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 3  
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

( ५३६ )

### Chorus

(A)

min - utes, to mid - night. The hands

P.M.-----| P.M.-----| let ring - -

T  
A  
B

7 0 0 7 5 7 5 7 0 0 7 5 7 5 5 7 7 5

The musical score for "The Wind" by The Beatles is presented in a single system. The vocal line (top staff) is in treble clef, 8/8 time, with lyrics "that threat - en doom, Two...". The guitar line (middle staff) is in treble clef, featuring a melodic line with a dashed line indicating a "let ring" instruction. The fretboard diagram (bottom) shows the positions for the vocal line across four measures, with fret numbers 6, 7, 10, 12, and 5 indicated for the T, A, and B strings.

(A)

mi - nutes, to mid - night To kil -

P.M.----- P.M.----- let ring

T  
A  
B

7 0 0 7 5 7 5 7 0 0 7 5 7 5 7 5 7 5



the un - born in the womb.

TAB: 6 7 7 5 10 10 12 12 10 12 10 3 0

## 1. Interlude

(A)

TAB: 5 7 5 7 7 5 7 5 7 5 7 6 5 3 0

2. The

TAB: 5 7 5 7 7 5 7 5 7 5 7 6 5 3 0

## 2. Solo

Gtr. 3 A<sup>5</sup>\* E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5</sup>\* C/E Dadd4 Gtr. 3 + 4

*f* w dist w bar 3 w bar

TAB: 7 7 7 5 4 5 4 2 0 0 7 5 6

Fig 2 ..

TAB: 10 9 7 5 4 2 8 7 5 8 7 5 3 2 0 4 5 7 4 5 7

A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E D<sup>5</sup>

(Gtr. 4 Tacet) 3 w/bar-----| Harm.-----|

8 6 5 6 5 6 5 8 6 5 6 5 8 6 5 7 7 5 7 5 4 5 (12) -1 1/2

P.M.-----| P.M.-----| ...Fig. 2 ends

10 9 7 5 4 2 8 7 5 8 7 5 3 2 0 0 2 0 3

A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E Dadd4

8va

Gtrs 1+2 play Fig. 2 full full hold bend -----| w/bar

15 (15) 13 15 (15) 12 15 12 13 15 15 15 (15) 13 14 (14) 12

Gtr. 4 f w/dist. hold bend -----|

12 12 10 15 (15) 13 15 12 13 10 12 12 12 (12) 10 11 (11)

A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E D<sup>5</sup>

(8)

12 13 15 17 18 20 17 20 20 20 20 (20) 17 20 (20)



(♩ - ♩)

E<sup>5</sup> Em<sup>7</sup> C<sup>5</sup>/E A/E

TAB 15 14 14 12 14 (14) 9 8 7 9 7 7 6 (6)

Fig. 3... P.M. P.M.--- P.M.--- P.M.

TAB 9 7 0 5 2 0 0 5 2 0 0 5 3 5 3 0 7 4 4 5 7

E<sup>5</sup> Em<sup>7</sup> C<sup>5</sup>/E A<sup>5</sup>

TAB 12 11 14 12 11 14 12 14 12 14 12 14 13 12 10 (10) 14 12 14 12 14 14 14 14 12 15 (15) (0)

P.M. P.M.--- P.M.--- Fig. 3 ends

TAB 9 7 0 5 2 0 0 5 2 0 0 5 3 5 2 0 0 2 0 2 0 3

E<sup>5</sup> Em<sup>7</sup> C<sup>5</sup>/E A/E

P.M.----- Gtrs. 1+2 w. Fig. 3 P.M.----- P.M.----- P.M.-----

TAB 5 7 7 4 5 (5) 7 5 7 7 5 7 6 7 5 7 7 (7) 14

E<sup>5</sup> Em<sup>7</sup> C<sup>5</sup>/E A<sup>5</sup>

TAB 12 15 12 15 12 14 12 15 12 14 (14) 12 14 12 17 15 14 12 15 13 12 14 12 11 14 12

Interlude

C<sup>5</sup>

D<sup>5</sup>\*

E<sup>5</sup>

D<sup>5</sup>\*

1.

G<sup>5</sup>

D<sup>5</sup>\*

E<sup>5</sup>

2.

G<sup>5</sup>

D<sup>5</sup>\*

E<sup>5</sup>

Gtr. 3

1<sup>o</sup> only

12

12

Gtrs. 1+2

mp

f

w/bar

w/bar

14 0-0

12

12

C

D

Em<sup>7</sup>\*

w/bar --- |

3

w/bar

w/bar

ful

12

12

Gtr. 1

Gtr. 2

mp

T  
A  
B

5  
5  
3

7  
7  
5

8  
9  
7

12 10 12 10 8 7  
12 11 12 11 9 7

8  
9

C

D

w/bar ----- |

ful

w/bar

12

13

Gtrs. 1+2

T  
A  
B

5  
5  
3

7  
7  
5





Chords: C<sup>5</sup>/A, D<sup>5</sup>/A, C<sup>5</sup>, A<sup>5</sup>

mid - night, is all night

Gtr. 3 Chords: G<sup>5</sup>/A\*, A<sup>5</sup>\*, F<sup>5</sup>/A, G<sup>5</sup>/A

1. Chords: C<sup>5</sup>/A, D<sup>5</sup>/A, C<sup>5</sup>, A<sup>5</sup>

2. Chords: C<sup>5</sup>/A, D<sup>5</sup>/A, C<sup>5</sup>, A<sup>5</sup>

Mid - night, all night.



# THE TROOPER

Words & Music by Steve Harris



Intro

$\text{♩} = 158$

Gtrs. 1 + 2

(E)

ff w/distortion *sim.*

Gtr. 1

Gtr. 2

Gtr. 1 (\*E<sup>5</sup>)

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtr. 2

\*Chords implied by bass

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D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> *trmn* *trmn* D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

T  
A  
B

8 9 9 7 8 7 9

8 7 8 7 7 8 7

8 9 9 7 8 7 9

9 10 10 9 9 9 10

9 7 8 7 7 9 7

9 10 10 9 9 9 10

1. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> 2. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

T  
A  
B

8 7 8 7 7 8 7

8 9 9 7 8 7 9

8 9 9 7 7 8 7

9 7 8 7 7 9 7

9 10 10 9 9 9 10

4 5 5 7 5 7 9

5 5 5 7 5 7 9

*cont in slashes*

Verse

Gtrs. 1 + 2 D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

1. You'll take my life but I'll take yours too, — you'll fire your mus - ket but I'll

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

run you through. So when you're wait - ing for the next at - tack,

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> P M

you'd bet - ter stand, there's no turn - ing back The bu - gle sounds, the charge

*D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>*

*D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>*

PM-----| PM-----|

— be - gins, but on this bat - tle - field\_ no one wins.

*D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>*

PM-----| PM-----|

The smell of ac - rid smoke and hor - ses' breath, as I plunge on in - to

*D<sup>5</sup>*

PM-----| *cont. in stove*

cer - tain death Oh

TAB

9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9
7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	0

*D<sup>5</sup>*

Oh

PM-----|

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	5	5

*E<sup>5</sup>*

*D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>*

PM-----|

TAB

7	7	7	7	0	9	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0



Gtr. 1

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB

Gtr. 2

TAB

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

C<sup>5</sup> F<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB

TAB

1. 2.

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB

TAB

**verse**[illegible][illegible]

The scent of pain as my com - rades fall . We hur - dle bod - ies that lay  
A burst of rounds take my horse be - low. And as I lay there gaz - ing

P.M.-----| P.M.-----|

T	A	B
	9—9—9—9—9—9 9 9 9 9	9—9—9—7 7 7 9
	7—7—7—7—7—7 7 7 7 7	7 7 7 5 5 5 7

on the ground,  
at the sky,

and the Rus - sians fire an - oth - er round,  
my bo - dy's numb and my throat is dry.

PM

T																														
A	9	9	9	9	7	7	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	5	3							
B	7	7	7	7	5	5	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	3							

[illegible]

- oth - er day, ,  
 part - ing groan.

Oh

T  
 A  
 B

9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9
7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7
																								0

[illegible]

**To Coda** ♯

Chords:  $E^5$ ,  $D^5$ ,  $G^5$ ,  $D^5$ ,  $E^5$

**Gtr. 1** 8va

**Gtr. 2 cont. in slashes**

**B** 7 5 7 5 7 5 7 5 0 9 7 (9 7)

15



Solo  
Gtr. 2

*rhy cont sim*

E<sup>5</sup>

D<sup>5</sup>

B<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>

(8)

12 15 18 14 15 12 15 14 12 15 14 14

E<sup>5</sup>

12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14

E<sup>5</sup> D<sup>5</sup>

(8)

15 19 15 17 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

(8)

19 15 17 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15

D<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> A<sup>5</sup>  
 (8) Gtr. 1 Gtr. 2

TAB

G<sup>5</sup> E<sup>5</sup>\* rhy cont sim

TAB

F<sup>5</sup>\* G<sup>5</sup>\* A<sup>5</sup> G<sup>5</sup>\*

TAB

E<sup>5</sup>\* F<sup>5</sup>\* G<sup>5</sup>\* A<sup>5</sup>

TAB

G<sup>5</sup>\* E<sup>5</sup>\* F<sup>5</sup>\* G<sup>5</sup>\* A<sup>5</sup>

TAB

G<sup>5</sup> E<sup>5</sup> F<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

(8)

TAB

⊕ Coda

E<sup>5</sup> (E)

P.M.-----

TAB

Gtr. 1

Gtr. 2

sim

TAB

Gtrs. 1 + 2

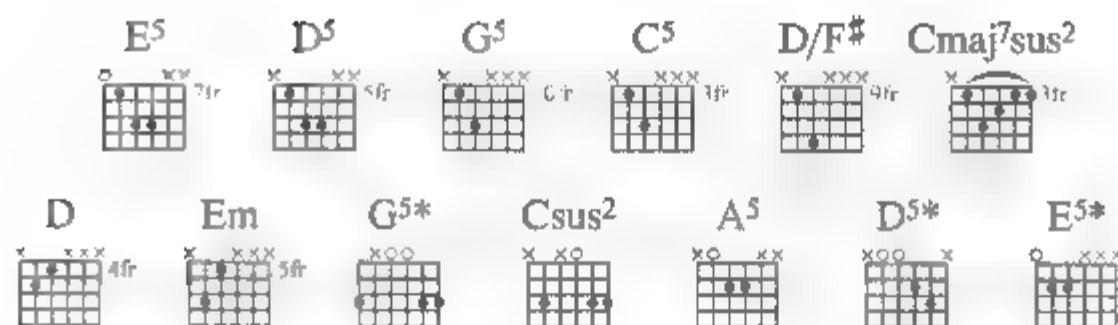
D<sup>5</sup> E<sup>5</sup>

TAB



# WASTED YEARS

Words & Music by Adrian Smith



♩ = 155

Intro  
Gtr. 1

N.C.

*f* w/dist. + echo

12-0-0-0-0-0-7 0 0 0 0 0 8 0 0 0 0 0-5-0-0-0-0-0-7 0-0-0-3 0 0 0

TAB

5 0 0 0 0 0 2 0 0 0 0 0 3 0 0 0 0 0-5-0-0 0 0 0 2 0 0 0 3 0 0 0

TAB

E<sup>5</sup>  
Gtr. 2 *f* w dist

12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0 0-0-5-0-0-0-0-0-7-0-0-0 3 0 0 0

TAB

1.

5-0-0 0 0 0-2 0 0 0 0 0 3 0 0 0 0 0-5-0-0-0-0-0-2-0-0-0-3-0 0 0

TAB

2.

D<sup>5</sup>  
Gtrs. 2+3

1. From the

w bar

(10)

Verse

D<sup>5</sup> E<sup>5</sup>

G<sup>5</sup>

C<sup>5</sup> D<sup>5</sup>

coast of gold, —  
(2) close my eyes, —  
3. Too much time — on my hands,

a-cross the sev-en seas. —  
and think of home. —  
I got you on my mind. —

I'm  
An-oth-er  
Can't

2° only

PM PM | PM  
Gtr 1 tacet

Gtrs. 2+3 1° & 3° only

P.M. P.M.--| P.M.---| P.M.----|

PM PM--| PM--| PM--|

D<sup>5</sup> E<sup>5</sup>

G<sup>5</sup>

D/F#

G<sup>5</sup>

tra-vel-lin' on, —  
ci-ty goes by, —  
ease this pain, —

in the night. —  
so ea-si-ly. —

But  
Am't it  
When you

PM. PM.--| PM

PM. PM.--| PM.---| PM.----|

C<sup>5</sup>Cmaj<sup>7</sup>sus<sup>2</sup>

D

Em

E<sup>5</sup>

now it seems, —  
fun - ny how it is?  
can't find the words to say, —

I'm just a strang - er to — my - self. —  
You nev - er miss it till it's gone a - way. —  
it's hard to make it through an - oth - er day. —

P.M.---|

let ring -----|

P.M.---|

P.M.---

G<sup>5</sup>D<sup>5</sup>G<sup>5</sup>

And all the things I some - times do, —  
And the heart is ly - ing there, —  
And it makes me wan - na cry, —

it is - n't  
and will be  
and throw my

P.M.---|

P.M.---|

P.M.---|

P.M.---|

P.M.---|



1.

2, 3.

C<sup>5</sup>Cmaj<sup>7</sup>sus<sup>2</sup>

D

D<sup>5</sup>

me, but some - one else. —  
ti. my dy - ing day. —  
hands up to the sky.

2. I

P.M.---|

let ring -----| cont in slashes





Chorus

G<sup>5\*</sup>

Gtrs. 2+3

Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5\*</sup>

C<sup>5</sup>

A<sup>5</sup>

So, un - der stand. Don't

Gtr. 1 (3<sup>rd</sup> only)

8<sup>va</sup>

3

3

22 20 19 20 20 20 19 20 19

TAB

E<sup>5\*</sup>

D<sup>5\*</sup>

Csus<sup>2</sup>

3<sup>rd</sup> Gtr 1 tacet

waste your time al - ways search - in' for those wast - ed years.

G<sup>5\*</sup>

Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5\*</sup>

C<sup>5</sup>

A<sup>5</sup>

Face up, make your stand. And

To Coda

1.

2.

E<sup>5\*</sup>

D<sup>5\*</sup>

Csus<sup>2</sup>

D<sup>5</sup>

re - al - ise you're liv - ing in the gold - en years.

Interlude

E<sup>5\*</sup>

Gtr. 1

Fig. 1

12-0-0 0 0-0-7-0-0-0-0-0-8-0-0-0-0-0-5-0 0-0-0-0-7-0-0-0-3-0-0-0

TAB



*D.S. al Coda*

*C<sup>5</sup>*

(8)

*D<sup>5</sup>*

*ful*

*+22+20-22*

*14 15 17 15 17 19 17-19-20-19 20-22*

*14 11 12 14 10 12 9*

*17*

*17*

*TAB*

◆ Coda

Csus<sup>2</sup>

G<sup>5</sup>  
Gtr. 1

Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5\*</sup>

C<sup>5</sup>

A<sup>5</sup>



So, \_\_\_\_\_ un - der - stand, Don't  
Face up, \_\_\_\_\_ make your stand. And

E<sup>5</sup>

D<sup>5\*</sup>

Csus<sup>2</sup>

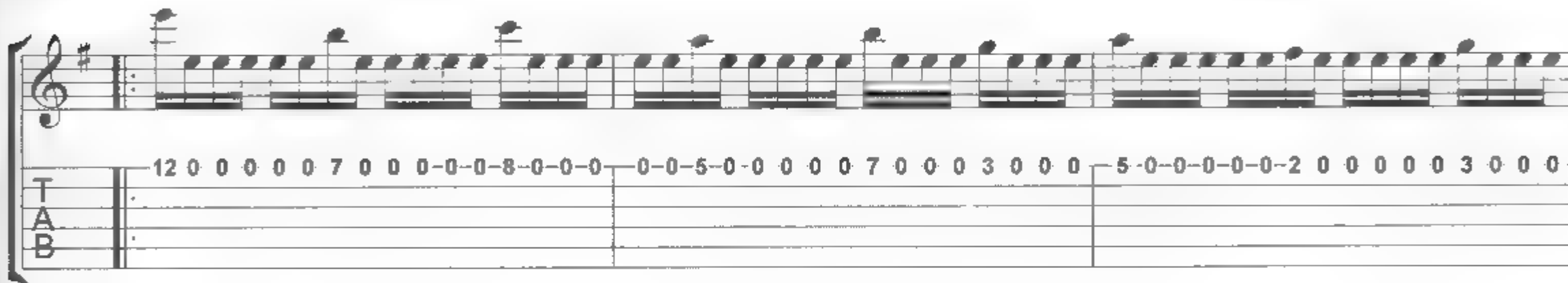


waste your time al - ways search - in' for those wast - ed years  
re - al - ise you're liv - ing in the gold - en years.

Outro

E<sup>5</sup>

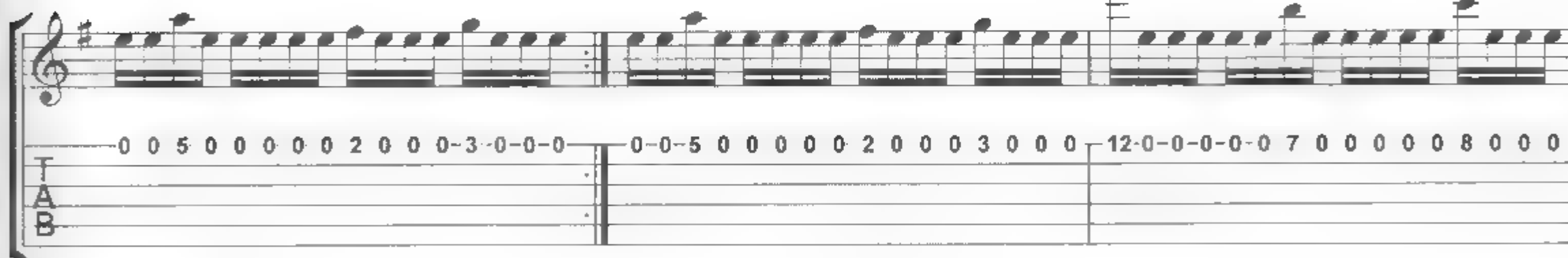
Gtr. 1



1.

2.

D<sup>5</sup>



rall.

(C)

(B)

(A)

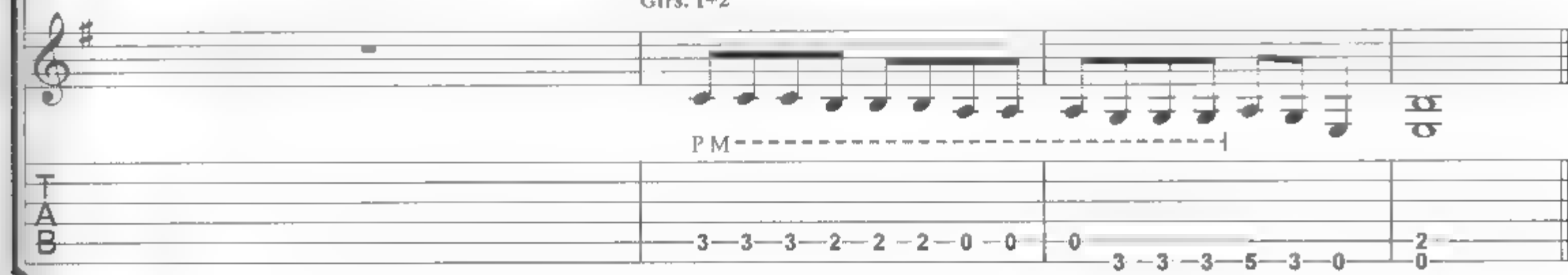
(G)

E<sup>5\*</sup>



Gtrs. 1+2

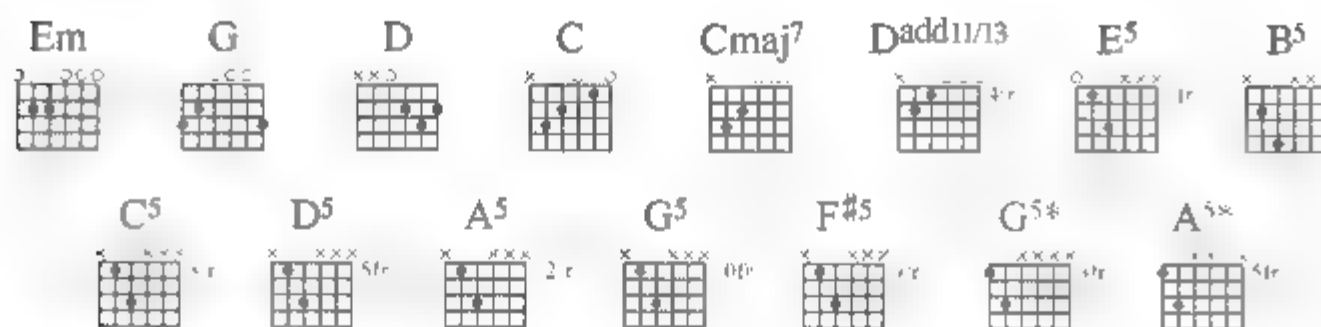
PM





# CHILDREN OF THE DAMNED

Words & Music by Steve Harris



$\text{♩} = 67$

Gtr. 1 (elec. 12 str.)

Intro

Em G D C D

*mf* let ring...  
w/clean tone + chorus

Tablature for Gtr. 1 Intro:

```

T 0 0 0 3 0 2 3 0 0 1 2 3
A 0 0 0 0 0 0 0 0 0 0 0 0
B 2 2 2 3 0 0 0 0 3 5
  
```

Em

G

D

C

D

Fig. 1

Tablature for Gtr. 1 Fig. 1:

```

T 0 0 0 3 0 2 3 0 0 1 2 3
A 0 0 0 0 0 0 0 0 0 0 0 0
B 2 2 2 3 0 0 0 0 3 5
  
```

Em

G

D

C

D

Em

G

D

C

D

1 He's

Gtr. 2

*mf* Gtr. 2 w/dist.  
Gtr. 1 w/ Fig. 1

Tablature for Gtr. 2:

```

T 2 2 4 5 7 7 9 7 5 7 5 7 5 2 2 9 7 5 4 5 4 5 7 9 9 8 7 8 7 9 7
A 2 2 4 5 7 7 9 7 5 7 5 7 5 2 2 9 7 5 4 5 4 5 7 9 9 8 7 8 7 9 7
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
  
```

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Verse Em Cmaj<sup>7</sup> Dadd11/13

walk - ing \_\_\_\_\_ like a small \_\_\_\_\_ child \_\_\_\_\_ but  
 (2.) walk - ing \_\_\_\_\_ like a dead \_\_\_\_\_ man, \_\_\_\_\_ if

Gtr. 2 tacet  
 2° Gtr. 3 tacet

Fig. 2  
 let ring

Gtr. 1 plays Fig. 2

Em Cmaj<sup>7</sup> Dadd11/13

watch his eyes \_\_\_\_\_ burn you a - way. \_\_\_\_\_  
 he had lived he would have cru - ci - fied us all \_\_\_\_\_ Now he's

Em Cmaj<sup>7</sup> Dadd11/13

Black holes \_\_\_\_\_ in his gold - en stare, \_\_\_\_\_  
 stand - ing \_\_\_\_\_ on his last \_\_\_\_\_ step, \_\_\_\_\_ he thought ob -

Em Cmaj<sup>7</sup> Dadd11/13

God \_\_\_\_\_ knows - he wants \_\_\_\_\_ to go \_\_\_\_\_ home }  
 -liv - i - on, well it beck - ons \_\_\_\_\_ us all, } Child - ren of \_\_\_\_\_ the damned, -

Gtr. 3  
 f w/dist.

12

Chorus E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A) E<sup>5</sup> B<sup>5</sup>

child - ren of \_\_\_\_\_ the damned. \_\_\_\_\_

Gtr. 1 tacet

P.M.

C<sup>5</sup> D<sup>5</sup> (A) E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A)

Child - ren of the damned, child - ren of the damned,

PM-----

T  
A  
B

5 5 5 7 7 9 9 9 4 4 4 4 5 5 5 7 7 7 0 5 5 4 3

1. E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A) 2. C<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> E<sup>5</sup>

2 He's

PM-----

T  
A  
B

9 9 9 9 4 4 4 4 5 5 5 7 7 5 5 5 14 12 11 7 9 0 7 7 7 7 2 2 0 2 3 3 3 5 5 5 3 3 3 12 10 9 5 7 0

Interlude

♩ - 190

D<sup>5</sup> C<sup>5</sup>

T  
A  
B

7 5 5 3

D<sup>5</sup> E<sup>5</sup> Gtr. 3 E<sup>5</sup>

Now it's burn - ing his hands,

Gtrs. 4+5

*f* wdist.

T  
A  
B

0 2

cont in slashes

T  
A  
B

7 5 9 7 0 9 7 0

Bridge

Chord progression: D<sup>5</sup> C<sup>5</sup>

Lyrics: he's turn-ing to laugh, — smiles —

TAB: 4-5 | 4-2-0-2 | 4-5 | 4-2-0-9

Chord progression: D<sup>5</sup> E<sup>5</sup> rhy cont sim.

Lyrics: as the pain — sears his flesh. — Melt-ing his face, —

TAB: 9-10-7 | 9-2 | 0-2

Chord progression: D<sup>5</sup> C<sup>5</sup>

Lyrics: scream-ing in pain, ac-cord-ing to plan, — he's peel-dust.

TAB: 4-5 | 4-2-0-2 | 4-5 | 4-2-0-9

Chord progression: D<sup>5</sup> E<sup>5</sup> 1.

Lyrics: on ing the skin — from his eyes. — Watch him die, —  
(the) ground,

TAB: 10-7 | 9-4 | 0-2



2. Interlude

E<sup>5</sup> B<sup>5</sup>

what did we learn?

Gtr. 5  
w. dist. 11

10-12 (12) 10-8 10 9

Gtr. 4  
w/ dist. fl. 1

7-9 2 2 7 5 7-8 (8) 7 5 9 7

Gtr. 3  
P.M. - - | P.M. - - | P.M. - - |

Fig. 4

9 7 9 7 9 7 9 7 4 2

0 0 0 0 0 0 0 0

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

ful. ful. ful. ful.

5-7 5-3 7 8 10 12 14 10 12 8 10

5-7 5-4 3 4 5 7 8 10 7 9 5 7

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

4 2-2-2 4 2 2 2 4 2-2-2 4 2 5 3 5 3 3 5 3-3-5 7 5 5 7-5 9 7 0

1. D<sup>5</sup> E<sup>5</sup> 2. D<sup>5</sup> E<sup>5</sup> 8va

TAB 11 2 15-19

TAB 7 11 12-15

PM--- PM---

TAB 9 7 0 0 9 7 0 0 9 7 0 0 9 7 0 0 9 7 0 0

(8) B<sup>5</sup>

+ = R.H. tap  
Gtr. 3 plays Fig. 4

TAB 24-15-19-22-15-19-24-15-19-22-15-19-24-15-19-22-15-19-24-15-19-22-19-15 15-19

(8)

+ = R.H. tap

TAB 20 12 15 19 12 15 20-12-15-19-12-15-20-12-15-19 12 15 20 12 15 19 12 15 20 12 15 19 15 12 12-15

(8)

C<sup>5</sup>

24 19 15 22 19 15 24 19 15 22 19 15 24 19 15 22 19 15 24 19 15 22 19 15 13 17

(8)

20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 10 13

D<sup>5</sup>E<sup>5</sup>

(8)

24 17 13 22 17 13 24 17 13 22 17 13 24 17 13 15 24 19 15 22 19 15 24 19 15 22 19 15 24 19 15 24

(8)

20 13 10 19 13 10 20 13 10 19 13 10 20 13 10 12 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 20

1.

2.

D<sup>5</sup>E<sup>5</sup>E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>

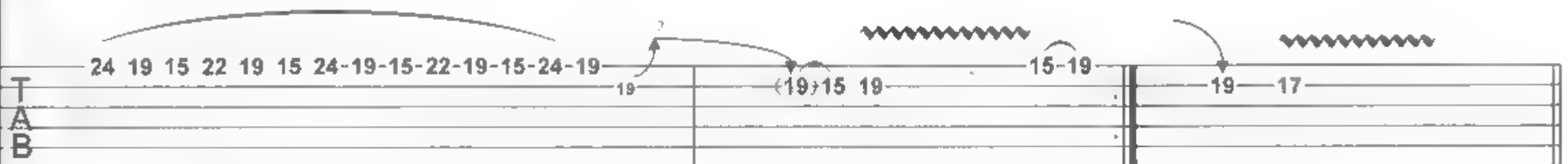
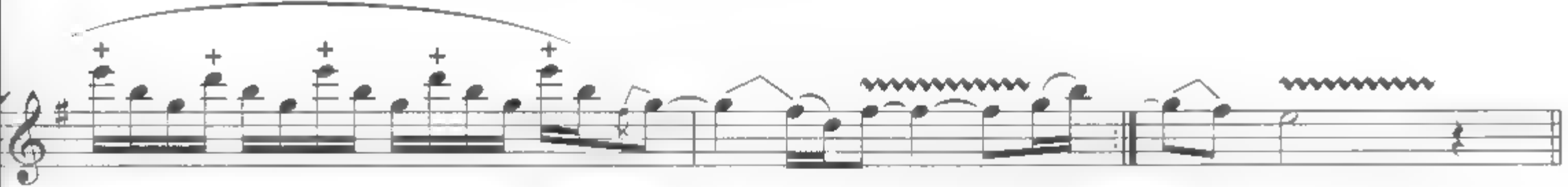
Gtr. 3



Oh,

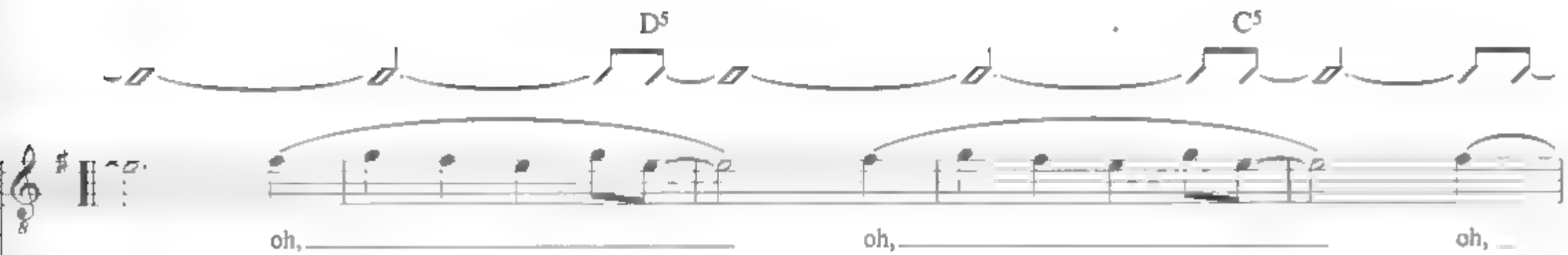
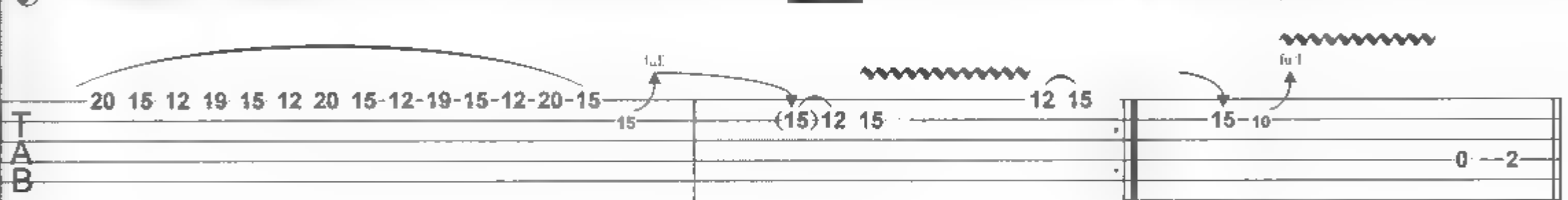
(8)

8va



(8)

8va





1. D<sup>5</sup> E<sup>5</sup> 2. *rhy cont. sim.*

oh You're child - ren of the damned, —

TAB: 5 4 2 4 0 | 4 5 4 2 0 2 | 2 4 2 5 4 5

D<sup>5</sup> C<sup>5</sup>

your back's a - gainst the wall, — you turn in - to the light, —  
 Like can - dles, watch them burn, — burn - ing in the light,

TAB: 2 4 2 5 4 5 | 2 4 2 5 4 4

1. D<sup>5</sup> E<sup>5</sup>

you're burn - ing in the night. — You're child - ren of the damned,  
 you'll burn a - gain to - night,

TAB: 5 7 5 4 2 0 | 2 4 2 5 4 5

2. Gtr. 3 rall. Free time

E<sup>5</sup> D<sup>5</sup> G<sup>5\*</sup> A<sup>5\*</sup> E<sup>5</sup>

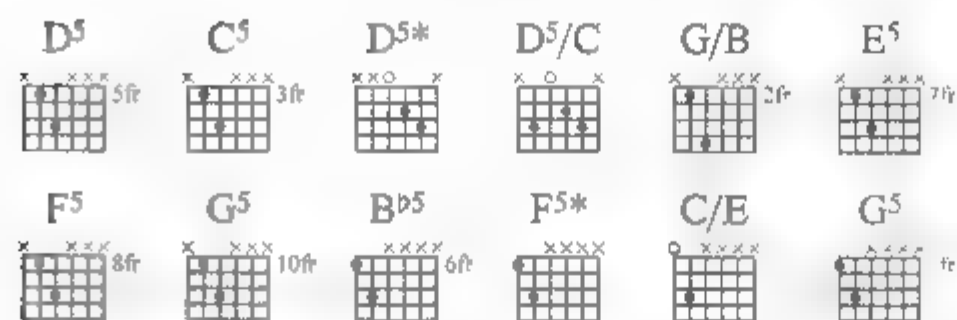
child - ren of the damned.

TAB: 4 5 4 2 5 | 9 2 7 9 7

# THE NUMBER OF THE BEAST

Words & Music by Steve Harris

*Let him who hath understanding  
Reckon the number of the beast  
For it is a human number  
Its number is six hundred and sixty six  
Revelations Ch 13 v 8*



Intro

$\text{♩} = 195$

Intro

**Gtr. 1**

w/P.M.  
*f* w/distortion

**TAB**

5 5 5 4 5 5 7 5 5 7 5 5 7 5 5 7 5 5 5 5

Verse

left a lone, see I mind was  
(2) saw, can I be-lieve,  
(3) dreams it's my own  
(4) ways

**Gtr. 2** w dist

**TAB**

4 5 5 5 7 5 5 7 5 5 7 5 5 7 5 5 5 5 4 5 5

blank  
dreams there,

**C5**

I need - ed  
That what I  
were they re -  
the vil

**TAB**

7 5 5 7 5 5 7 5 5 7 5 3 3 3 2 3 3 3



Verse

5. Night was black, was no use hold ing back  
 6. Torch es blazed and I sac red chants were praised  
 (7.) can't go on I must in form the law

P.M.---| P.M.---| P.M.---| P.M.---| *sim.*

'cause I just had to see, was some one  
 as can they this start still to cry real or hands held  
 be real

watch ing me In the mist  
 to the sky In the night  
 cra zy dream? But I feel drawn

P.M.---| P.M.---| P.M.---| P.M.---|



48

C<sup>5</sup>

G/B

C<sup>5</sup>

cont. in stave

Hell and fire was spawned to be re-leased.  
 Sac - ri - fice is go - ing on to - night.  
 Six six, six the one

PM-----|

T																			
A	7	7	5																
B	5	5	3																

1. 2.

Gtrs. 1+2

D<sup>5</sup>

P.M.-| P.M.-| P.M.-| P.M.-| P.M.-|

T																			
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

T																			
A	5	5	5	7	5	5	5	7	7	7	7	0	5	7	0	2	2	2	4
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

1.

E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup>

T																			
A	4	4	4	5	4	4	4	5	5	5	7	0	5	5	5	7	7	7	7
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

2. Solo

G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> B<sup>b5</sup> F<sup>5\*</sup>

8va loco

13-10 13-10 11-10 11

7-7-0-7-0-7 10 11 10 8-10

C/E F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E B<sup>b5</sup>

8-10-8 6-8-6 9 15 15-17-15 15-18-15

F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E B<sup>b5</sup>

15-17-15 15-18-15 18 18 (18) 18-15-18

F<sup>5\*</sup>

15-13-15 13-11-13 10-11-10 8-10-8 6-8-6 5-6-5 3 5 4 5

C/E F5\* C/E F5\* C/E

B<sup>b5</sup>

F5\*

8va ~~~~~

T  
A  
B

cont. in stave

D<sup>5</sup>C<sup>5</sup>B<sup>b5</sup>

(8)

Gtrs. 1 + 2

T  
A  
B

G<sup>5</sup>\*F<sup>5</sup>\*G<sup>5</sup>A<sup>5</sup>

let ring... P.M.----- P.M.-----

T  
A  
B

Solo

Gtr. 1

C<sup>5</sup>D<sup>5</sup>F<sup>5</sup>G<sup>5</sup>

Gtr. 2

T  
A  
B

B<sup>b5</sup>C<sup>5</sup>D<sup>5</sup>F<sup>5</sup>

T  
A  
B



G<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> D<sup>5</sup>

TAB

F<sup>5</sup> G<sup>5</sup> B<sup>b5</sup>

TAB

\* bends are approximate

C<sup>5</sup> D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> B<sup>b5</sup>

TAB

C<sup>5</sup> D<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

TAB

B<sup>b5</sup> C<sup>5</sup> D<sup>5</sup> F<sup>5</sup>

TAB

D.S. al Coda

G<sup>5</sup>                      B<sup>b5</sup>                      C<sup>5</sup>

7. This

T  
A  
B

10 10 10 10 10 12 12 12 12 12 12 3 5 5

8 8 8 8 8 10 10 10 10 10 10 1 3 3

**Coda**

D<sup>5</sup>

for you and me. I'm

w P M

T  
A  
B

5 5 5 4 5 5 7 5 7 7 5 5 5 7 7 5 5 5

com - ing back fire I will re - turn

have the

T  
A  
B

4 5 5 7 5 5 7 5 7 5 5 5 5 5 5 5 4 5 5

C<sup>5</sup>

force and I I'll pos - ess your bo -

make

T  
A  
B

7 7 7 7 7 7 7 7 3 3 3 2 3 3 5 5 5 5 3 3

5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3

- dy my and ev - I'll make you burn  
- my ev - il take its course.

$D^5$

TAB: Treble staff: 3 5 3 3 5 3 3 3. Bass staff: 2 3 3 3 7 5 5 5 5 5 5 5.

1. 2.  $D^5*$

I have the

PM-----1

TAB: Treble staff: 5 7 5 5 7 5 5 5 5 4 5 5 5. Bass staff: 5 5 5 5 5 5 5 5 5 5 5 5. Chords: 3 2 0, 3 2 0.

$D^5/C$

TAB: Treble staff: 3 3 3 3 3. Bass staff: 0 0 0 0 0 3 3 3.

$D^5*$   $D^5$   $C^5$   $D^5$

TAB: Treble staff: 3 3 3 3 3. Bass staff: 0 0 0 0 7 5 5 5.

# RUN TO THE HILLS

Words & Music by Steve Harris



## Intro

♩ = 120

3

(Solo drums)

Gtr. 1

(A<sup>5</sup>)

(D<sup>5</sup>/A)

Fig. 1

*f* w/dist.

full

full

full

12 12 10

15 15 13

10 13

Gtr. 2

(Solo drums)

*f* w dist.

Fig. 2

9 9 7

7 7 7

0

(A<sup>5</sup>)

(C<sup>5</sup>/A)

(D<sup>5</sup>/A)

(G<sup>5</sup>/A)

(A<sup>5</sup>)

full

full

full

full

full

full

full

full

full

10 10 12

13 13 15

8 8 10

11 11 13

8 8 10

8 8 10

10 12

let ring

7 7 7

7 7 7

5 5 5

5 5 5

0 0 0

0 0 0

2 2 2

0 0 0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0



Verse

(D<sup>5</sup>/A) (A<sup>5</sup>)

White man came a cross the sea he

Gtr 1 w/ Fig. 1  
Gtr 2 w/ Fig. 2

(C<sup>5</sup>/A) (D<sup>5</sup>/A) (G<sup>5</sup>/A) (A<sup>5</sup>) (D<sup>5</sup>/A)

brought us pain and mi-se-ry. He killed our tribes he

(A<sup>5</sup>) (C<sup>5</sup>/A) (D<sup>5</sup>/A) (G<sup>5</sup>/A) (A<sup>5</sup>)

killed our creed, he took our game for his own need. We

(D<sup>5</sup>/A) (A<sup>5</sup>) (C<sup>5</sup>/A) (D<sup>5</sup>/A)

fought him hard we fought him well, out on the plains we

(G<sup>5</sup>/A) (A<sup>5</sup>) (D<sup>5</sup>/A) (A<sup>5</sup>)

gave him hell. But ma-ny came, too much for Cree, on

(C<sup>5</sup>/A) (D<sup>5</sup>/A) G<sup>5</sup> D<sup>5</sup>\*

will we ev-er be set free?

Full 8 11 Full 8 11 Full 10 13 w/ bar ad lib.

Full 8 10 Full 8 10 Full 10 13

5 5 5 7 5 5 0 0 0 3 2 0

3 3 0

D<sup>5</sup>

Gtrs. 1 + 2

P M

Verse

2. Run - ning through dust clouds and bar - ren wastes  
 3. Sol - dier Blue in the bar - ren wastes

P M

C<sup>5</sup>

G/B

C<sup>5</sup>

G/B

D<sup>5</sup>

gal - lop - ing hard on the plains. Chas - ing the red - skins  
 hunt - ing and kill - ing's a game. Rap - ing the wo - men and

P M

P M

Pre-chorus

back to their homes\_ fight - ing them at their own game  
 wast - ing the men\_ the on - ly good In - dians are tame.

P M



**To Coda** Ⓢ

16 Count

F<sup>5</sup> F<sup>sus</sup>2 open C<sup>5</sup> G/B

hills. Run for your

PM PM PM

TAB

3-3-3 3 3 3-3-3-3-3-3 3 1 1-1-1-1-1-1 3 5-5 5 5 5 5 5-5-5-5-5 5 5-5-5-5-5 5 5-5-5-5-5

3 3 3 3-3-3-3-3-3 3 3 3 3 3 3 3 2-2-2-2-2

1-1 1 1 1 1-1-1-1-1-1 1 1 1-1-1-1-1-1

[illegible]

Solo E<sup>5</sup>\* G<sup>5</sup>

Gtrs. 1 + 2

Fig. 3

TAB 9-7-9-7-9-7-9-7-5-2 | 5-3-5-3-5-3-5-3-5-3-5-3-2

TAB 16-15-15 | 12-15-12-15-12-15-12

**C<sup>5</sup>**

T  
A  
B

5 3 5 3 5 3 5 3 5 3 2 3 2 3 2 3 2 3 0

full

**E<sup>5</sup>\***

Gtrs. 1 + 2 w/ Fig. 3

T  
A  
B

12 14 12 14 12 14 12 12 12 14 12 12 15 12 15 12 12 15 17 15 16 15 17 15 17

**C<sup>5</sup>**

T  
A  
B

16 17 15 17 15 15 17 15 16 15 18 18 12 15 12 12 15 12

**G<sup>5</sup>**

**C<sup>5</sup>**

T  
A  
B

14 12 14 14 12 14 12 12 12 17

gradual release

w/bar

**E<sup>5</sup>**

(8)

**C<sup>5</sup>**

8va

T  
A  
B

17 15 17 14 16 0 0 17 20 11 2

gradual release

w bar



Gtr. 3 tacet  
Fig. 4 - -

Musical notation for the guitar accompaniment of the song 'Yea'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music consists of a series of chords: A5, B5/A, C5/A, and D5/A. The lyrics 'Yea' are written below the staff. The guitar part is indicated as 'Gtrs. 1 + 2 w/ Fig. 4'.

**⊕ Coda**

### Outro chorus

61

F<sup>5</sup> F<sup>sus2</sup> open

to the hills

PM

C<sup>5</sup> G/B G<sup>5</sup> E<sup>5</sup> F<sup>5</sup> F<sup>#5</sup>

Run for your lives

G<sup>5</sup> F<sup>5</sup> F<sup>sus2</sup> *cont in staff*

Run to the hills.

PM

Free Time

C<sup>5</sup> G/B G<sup>5</sup>

Gtrs. 1 + 2 Run for your lives.

# PHANTOM OF THE OPERA (LIVE)

Words & Music by Steve Harris



Intro

$\text{♩} = 172$

Gtrs. 1+2

(B)

*f* w distortion

Intro musical notation for Gtrs. 1+2. The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The melody starts with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The guitar tablature below shows the fret numbers: 4, 5, 4, 4, 4, 5, 4, 5, 7, 4, 5.

Play 3 times

Musical notation for the first section. The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The melody starts with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar tablature below shows the fret numbers: 5, 4, 5, 4, 5, 7, 2, 4, 5, 4, 4, 4, 5, 4, 5, 7, 4, 5.

Gtr. 1

8va

Musical notation for Gtr. 1. The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The melody starts with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar tablature below shows the fret numbers: 5, 4, 5, 4, 5, 7, 7, 7, 7, 9, 9, 9, 8, 8, 8, 10, 10, 10, 12, 12, 12, 15, 15, 15, 12, 12, 12, 15, 15, 15.

Gtr. 2

8va

Musical notation for Gtr. 2. The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The melody starts with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar tablature below shows the fret numbers: 9, 9, 9, 10, 10, 10, 12, 12, 12, 9, 9, 9, 12, 12, 12, 14, 14, 14, 12, 12, 12, 15, 15, 15.

Woh yeah!

(8)

T A B

19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19

(8)

T A B

15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

Gtrs. 1+2

(E)

G<sup>5</sup>

D<sup>5</sup>

(E)

T A B

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

G<sup>5</sup>

D<sup>5</sup>

(F<sup>♯</sup>)

(G)

Play 3 times

T A B

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

E<sup>5</sup>

B<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>

(E)

T A B

9 9 7 7 9 9 4 4 2 2 4 4 2 2 5 5 3 3 5 5 3 3 7 7 5 5 7 7 10 7 7 7 7 10 7 7

D<sup>5</sup>

(E)

1.

D<sup>5</sup>

T A B

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

2.

Verse

D<sup>5</sup>

S (B)

1. I've been look - ing so long for you now you won't get a - way from my  
 (2) stand - ing in the wings there you wait for the cur - tain to  
 (3) run - ing and hid - ing in my dreams you're al - ways

(E)

D<sup>5</sup>

(E)

D<sup>5</sup>

grasp.  
 fall.  
 there.

You've been  
 And  
 You're the

(B)

(E)

liv - ing so long in hid - ing, and hid - ing be - hind that false mask  
 know - ing the ter - ror and hold - ing you have on us all  
 Phan - tom of the Ope - ra you're the Dev - il you're just out to scare

D<sup>5</sup>

(E)

D<sup>5</sup>

And  
 Yeah  
 You



E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

you know that I know that you ain't got that long to last.  
 I know that you're gon - na scratch me and maim me and maul  
 dam - aged my mind and my soul it just floats through the air.

T  
A  
B 9 9 X X 4 4 X X 5 5 X X 7 7 7 7 7 10 7 7 7 7 10 7 7

D<sup>5</sup> (E) D<sup>5</sup>

Your  
And  
You

T  
A  
B 7 7 7 10 7 7 7 7 7 7 7 10 7 7 7 7 7 10 7 7 7 7 7 10 7 7

To Coda ⊕

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

looks and your feel - ings are just the rem - ains from your past.  
 you know I'm help - less from your mes - mer - is - ing cat - call.  
 haunt me, you taunt me you

T  
A  
B 9 9 X X 4 4 X X 5 5 X X 7 7 7 7 7 10 7 7 7 7 10 7 7

D<sup>5</sup> (E) 1. D<sup>5</sup> 2. You're

T  
A  
B 7 7 7 10 7 7 7 7 7 7 7 10 7 7 7 7 7 10 7 7 7 7 7 10 7 7

2.

(E)

D<sup>5</sup>E<sup>5</sup>B<sup>5</sup>C<sup>5</sup>D<sup>5</sup>

TAB: 7-7-7-10-7-7-5-5-5 | 9-9-X-X-4-4-X-X | 5-5-X-X-7-7-7

Bridge

E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

P.M.----- P.M.-----

TAB: 7-9-9-9-9-9 | 7-9-9-9-7-5 | 7-9-9-9-9-9 | 7-9-9-9-7-5

C<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

P.M.-----

TAB: 5-7-7-7-7-0 | 3-5-5-5-5-0 | 7-9-9-7-9-9 | 7-9-9-9-7-5

Chorus

E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

Keep your distance walk away, don't take his bait. Don't you  
Watch your step he's out to get you, come what may. Don't you

P.M.----- P.M.-----

TAB: 7-9-9-9-9-9 | 7-9-9-9-7-5 | 7-9-9-7-9-9 | 7-9-9-9-7-5

C<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

stray, don't lade a way way  
stray from the nar row way

P.M.-----

TAB: 5-7-7-7-7-0 | 3-5-5-5-5-0 | 7-9-9-7-9-9 | 7-9-9-9-7-5

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

P.M. P.M.

rall. Solo

D<sup>5</sup> C<sup>5</sup> Em

Gtr. 2

P.M.

3 6 3

8va

Gtr. 1

mp w/slight distortion let ring.

F G Em C

(8)

3 3 3

13 12 13 12 15 15 13 15 13 12 13 12 15 17 17 14 15 17 15 14 15 14 12 14 12 14 12 10 12 10 12 10 7

1 1 3 3 4 0 0 0 1 0 2

Em (8) F G Em

TAB 15 12 14 12 14 11 12 11 14 12 13 12 15 13 15 13 12 13 12 15 17 15 17 15 13 15 13 12

TAB 0 0 0 1 1 0 3 3 4 0 0 0 0 2 2 0

C Em F G

TAB 13 12 13 12 10 12 10 12 10 8 10 8 10 8 7 8 7 9 7 9 9 12 12 12 13 12 13 12 15 13 15 13 12 13 12 15

TAB 3 1 0 0 0 0 1 1 0 3 3 4 0 0 0 0

Fig. 1

TAB 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em (8) C Em

TAB 12 15 13 12 15 13 12 14 12 14 12 11 9 11 12 11 9 11 9 11 9 7 7 12

TAB 0 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0

Gtr 1 w Fig. 1

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

142

3 13 12 13 12 15 15 13 12 13 12 15

mf (Bass cue)

Gtr. I

2  
0  
0  
2  
2  
0

Em D C

Gtrs. 1+2

8va

*f* w/ distortion

TAB

19 15 17 19 15 17 19 15 17 17 14 15 17 14 15 17 14 15 15 12 13 15 12 13 15 12 13 15 12 13

Chords: C, D, Em

Melody (Treble Clef):

(8)

Fretboard Diagram (TAB):

15 12 13 15 12 13 15 12 13 15 12 13 17 14 15 17 14 15 17 14 15 17 14 15

19-15 17 19-15 17 19-15 17 19-15 17

D C C<sup>5</sup> D<sup>5</sup>

(8)



Gtr. 2

Em (8) G<sup>5</sup> A<sup>5</sup>

TAB

Gtr. 1

8va

TAB

1.2. 3.

C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Em

(8)

TAB

(8)

TAB

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

(8)

TAB

(8)

TAB

Gtrs. 1+2

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

T  
A  
B

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

T  
A  
B

Slower ♩ = 110

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

T  
A  
B

Gtr. 1 E<sup>5</sup> G<sup>5</sup>

T  
A  
B

Gtr. 2

T  
A  
B

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

T  
A  
B

T  
A  
B

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Solo 8va

TAB

cont. in slashes

TAB

E<sup>5</sup> (8)

TAB

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup> E<sup>5</sup> (8)

TAB

G<sup>5</sup> 8va

TAB

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtr. 2

Gtr. 1 8<sup>va</sup>

cont in slashes

1/2 full full full full

12 14 14 (14) 15 15 15 15 15 12-15 12

T A B

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

(8)

3 3 3 3 3

ful.

15-12 15-12 15 12 15 12 14 12 14-12-14-12 12 14 12-14 12 14 12 14 14 0-7-0

T A B

E<sup>5</sup>

+

3 3 3 3 3 3 3 3 10

7-0-3 7 0 3 7-0-3 7-0-3 8 0 3 8-0-3 8 0 3 8 0-3 9 0 3 9-0-3 9-0 3 10 3 15

T A B

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

(8)

3 3

19-15 17 20-15 17 19-15 17 20 15 17 19 15 17 20 15 17 19 15 17 20-15 17 19-15-15-19-19 19 20

T A B





**E<sup>5</sup>**

T  
A  
B

**G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>**

T  
A  
B

♩ = 172

**E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>**

T  
A  
B

**(E) D<sup>5</sup>**

T  
A  
B

*D.S. al Coda*

**(E) 1. D<sup>5</sup> 2. D<sup>5</sup>**

T  
A  
B

⊕ *Coda*

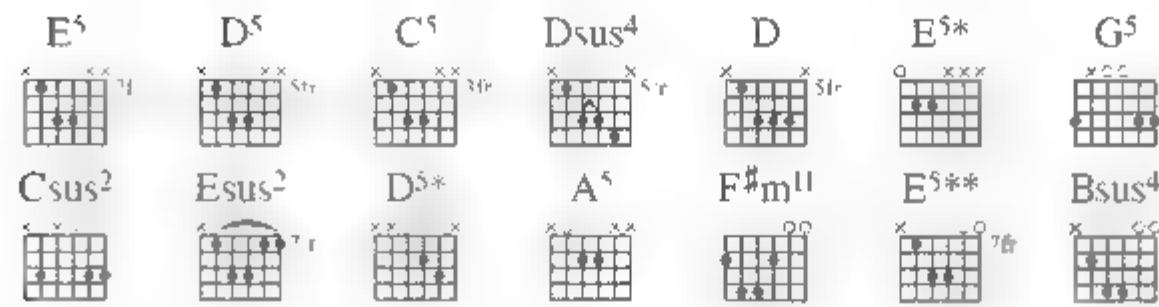
**C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>**

tor - ture me back at your lair.

T  
A  
B

# THE EVIL THAT MEN DO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

♩ = 130

Gtr. 1 \*E<sup>5</sup>

D<sup>5</sup>

*f* Gtr 1 w/dist  
Gtr 2 dbls. 8va

\*chords implied by keyboards

C<sup>5</sup>

Dsus<sup>4</sup>

D

*f*

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

D<sup>5</sup>

C<sup>5</sup>

E<sup>5</sup>\*

Gtr. 4

Gtr. 3

*f* w/dist

Faster

$\text{♩} = 165$

Chords:  $G^5$  (E bass),  $C_{\text{sus}}^2$ , (C),  $E_{\text{sus}}^2$

Gtrs. 1+2 tacet

P.M.

P.M. - 1

P.M. - 1

Gtrs. 3+4

Chords:  $G^5$  (E bass),  $C_{\text{sus}}^2$ , (C),  $E^5$

P.M. - 1

P.M. - 1

Gtrs. 3+4

l.g. r

Verse

1. Love is a raz - or and I \_\_\_\_\_ walked the line on that

2. Cir - cle of fire, \_\_\_\_\_ my bap - ti - sm of joy, \_\_\_\_\_ at an

P.M.

Chords:  $C^5$ , (C),  $E^5$

sil - ver blade. Slept in the

end it seems. The

P.M.

Gtrs 1+2 w Fig. 1

Gtrs 1+2 w Fig. 1

dust with his daught - er, eyes red with the slaugh - ter \_\_\_ of in - no - cence.  
se - venth lamb slam, the book of life op - ens be - fore me.

C5

(C)

**E<sup>5\*</sup>** **Csus<sup>2</sup>** **G<sup>5</sup>**

And I will pray \_\_\_\_\_ for \_\_\_\_\_ her,  
 And I will pray \_\_\_\_\_ for \_\_\_\_\_ you,

**Gtr. 3**



The notation for Gtr. 3 consists of a single staff with a treble clef and a key signature of one flat. It begins with a whole note chord (F major) and a half note chord (F major). This is followed by a series of eighth and sixteenth note chords, including F major, C major, and F major, creating a rhythmic pattern. The notation ends with a double bar line.

PM

TAB

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3

*cont. sim* **E<sup>5</sup>** **Csus<sup>2</sup>**



I will call her name out loud. I would  
some day I may re - turn. Don't you

The first system of musical notation for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. This is followed by a half note E4, then quarter notes D4-C4, B3-A3, and G3. The system concludes with a half note F#3. Below the staff, there are two dashed lines for lyrics, with 'P.M.' written under the first line.

PM

TAB

5 5 5 5 5 5 5 5 5 5 2 9 9 9 9 9 9 9 9 9

3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7

bleed for her, if I could on - ly see her now  
cry for me, be - yond is where I earn

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff.

P M

[illegible]

Pre chorus

(C)

C<sup>5</sup>

\*D<sup>5</sup> E<sup>5</sup>

Liv - ing on a raz - or's edge,  
Ba - lanc - ing on a ledge,

Gtr. 4

(2°)

PH ---|

PM-----|

\*chords implied by bass

D<sup>5</sup>

ba - lanc - ing on a ledge.  
liv - ing on a raz - or's edge.

Liv - ing on a  
Ba - lanc - ing on

1. C<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

raz - or's edge and, ba - lanc - ing on a ledge, and

TAB: 5 7 7 9 5 5 7 4 5 3 5

TAB: 5 7 7 9 7 7 4 5 7 4 5

2, 3, 4. C<sup>5</sup> D<sup>5</sup>

on ledge, you know, you know! The ev -

TAB: 7 5 7 7 9 7 9 5 7 9 10 7 9

TAB: 7 5 7 7 9 7 5 7 4 5 7 9 10 2 2

Gtrs. 3+4

Chorus (E) C<sup>5</sup> D<sup>5</sup>\* (E)

il that men do lives on and on. The ev -

TAB: 0 0 2 2 3 2 0 2 2 2 2 5 5 5 5 5 3 3 2 3 2 2 3 2

TAB: 0 0 2 2 3 2 0 2 2 2 2 3 3 3 3 3 0 0 0 2 3 2



il that men do lives on and on The ev-

C<sup>5</sup> A<sup>5</sup> (E)

TAB

il that men do lives on and on. The ev-

C<sup>5</sup> D<sup>5</sup> (E)

TAB

To Coda II ♦♦ C<sup>5</sup> To Coda ♦ A<sup>5</sup> D.S. al Coda E<sup>5</sup>

il that men do lives on and on.

TAB

♦ Coda Interlude (E) E<sup>5</sup>

PM PM.

TAB

Gtr. 4

C<sup>5</sup> 1. D<sup>5</sup>

TAB

5 4 2 4 2 4 5 5 4 2 4 2 4 5 8 8 5 5 5 4 2 4 2 4 5 5

Gtr. 3

P.M. P M

T  
A  
B

7 5 4 5 4 5 7 7 5 4 5 4 5 7 7 5 4 5 4 5 7 7

Fig. 3 ----  
let ring..

Gtr. Solo

D<sup>5</sup> E<sup>5</sup>\*\* F<sup>#m</sup>11

(8)

14-14-16 16 17 17 16 16 14 12-12

0 0 2 4 7 7 5 7 9 7 0 0 2 4 4 2

E\*\* Bsus<sup>1</sup> F#m

PM - 1 PM - 1 PM - 1 PM - 1 w bar - - - - | w bar - | w bar - - |

TAB 6 9 7 6 7 6 9 7 9 7 7 7 7 10 9 10 10 9 10 9 9 7

D<sup>5</sup> E5\*\* F#m..

Gtrs. 3+4 play Fig. 3 w/bar - - | w/bar - - | w/bar - - |

TAB (7) 10 7 12 (12) 7 7 (7) 10 7 12 (12) 7 7 (7) 10 7 12 12 7 (7) (7) 16

D.S. al Coda II

D<sup>5</sup> Bsus<sup>4</sup> C<sup>5</sup>

Gtrs. 3+4

TAB (16) 12 12 11 12 11 10 9 11 19 19 17 16 17 16 17 16 14 16 14 16 14 12 14 12 14 12 14 12

⊕ ⊕ *Coda II*

A<sup>5</sup>

(E)

The musical score is divided into three systems. The first system shows the vocal melody with the lyrics "The ev - il, the ev -". The second system shows the guitar melody with a solo section marked "P.M." (Palm Mute). The third system shows the bass line with fret numbers 5, 5, 2, 2, 2, 2, 3, 2, 0, 0, 0, 0, 2, 3, 2, 0, 0, 0, 0.

[illegible]



# WRATHCHILD (LIVE)

Words & Music by Steve Harris



♩ = 105

Intro (E)

Gtr. 1

*f* w/dist.

17

Bass arr. for Gtr

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

PM---| PM---| PM---|

Fig. 1  
2° Gtr 2 dbls.

Gtrs. 1+2 w/ Fig. 1

Verse

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

1. Born in - to a scene, an - gri-ness and greed, do - mi-nance and per - se - cu - tion.  
(2.) say it should - n't mat - ter, ain't no-thing gon - na al - ter the course of my des - ti - na - tion.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

(My) Mo-ther was a Queen and my Dad, I've nev - er seen, I was ne - ver meant to be.  
(I) Know I've got - ta find some se - ri - ous peace of mind, (or I) know I'll just go cra - zy.

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Pre-Chorus

C<sup>5</sup> B<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

Now I spend my time look-ing all a-round

Gtrs. 1+2

2° Gtr 1 ad lib fills P.M.---

TAB: 5 3 5 3 4 2 4 2 7 9 5 7 9 7 9 7 5 7 9 7 5

C<sup>5</sup> B<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

for a man, no-where to be found. Yeah, till I find him,

Gtrs. 1+2

P.M.---

TAB: 5 3 5 3 4 2 4 2 7 9 5 7 9 7 9 7 5 7 9 7 5 5 3 5 3 5 3 4 2 4 2 0

G<sup>5</sup> F<sup>#5</sup> C<sup>5</sup> B<sup>5</sup>

ne-ver gon-na stop search-ing, gon-na find my man, gon-na

Gtrs. 1+2

TAB: 5 3 5 3 5 3 5 3 4 2 4 2 4 2 4 2 5 3 5 3 5 3 4 2 3 0

Gtrs. 1+2 w/ Fig. 1

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> NC D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> NC

tra-vel 'round. Yeah Sing it! 'Cause I'm a

Chorus

D<sup>5</sup> E<sup>5</sup> NC D<sup>5</sup> E<sup>5</sup> NC

wrath child, Lord, I'm a wrath-child, well, I'm a

Gtrs. 1+2

P.M.---

TAB: 7 9 5 7 9 7 5 7 5 7 5 7 5 7 5 7 5 7 9 7 5 9 7 5 6 7 5 7 5

D<sup>5</sup> E<sup>5</sup> N.C. C<sup>5</sup>

wrath - child, (I'm) com - ing to get you,

P M ---|

T  
A  
B

7 9 9 7 5 7 5 7 5 7 5 5 3 3 3 3 3 0 3 3 0 3 3

0-0 7 7 5 7 5 7 5 3 3 3 3 3 0 3 3 3

*To Coda*  $\oplus$  (E)

yeah, — yeah, — yeah.

Gtr. 1

w/wah-wah

14

TAB

7 7 7 7 7 0 7 7 0 5 5 7 5 7 5 7 6 5 3 0

Gtr. Solo

D<sup>5</sup> E<sup>5</sup>

D<sup>5</sup> E<sup>5</sup>

D<sup>5</sup> E<sup>5</sup>

NC.

8va

Gtr. 2 plays Fig. 1

full

full

ful

full

TAB

(14+12 14 = 12 14 12 14 12 14 14)

12 15 12 12 15 12 14

12 15 12 15 12 14

15 12 15 12 - 12 15 12 15 12 - 15

12 15

(8)

D<sup>5</sup> E<sup>6</sup>

D<sup>5</sup> E<sup>6</sup>

D<sup>5</sup> E<sup>6</sup>

N.C.

8va

rake = 1

TAB

15 15 15 (15) 12-0 15-12-15-12-0-12 12-0-12 15 0 15 12 15-12-15 X x 17 X-x X

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> NC

(8)

TAB

(17) 16 14 15 14 15 15 14 17 15 14 15 14 14 15 14-12 14 12 12 15 14 15 14 12 14 12 14-12 14 12 14 12 0 5 3-0-5-3 0 5 3 0 5 3

## Interlude

Gtrs.  
1+2

C5

Gtrs. 1+2 C<sup>5</sup> D<sup>5</sup> (E)

2/4

T  
A  
B

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 5 5 7 5 5 5 7 5 5 7 6 5 3

3 3 3 3 3 0 3 3 5 5 5 5 5 0 5 5 0 5 5 7 5 5 5 7 6 5 3

N.C. (B)

The musical score for 'N.C. (B)' consists of two staves. The top staff is a guitar melody in treble clef, key of D major (one sharp), and 2/4 time. It begins with a whole rest, followed by a repeat sign. The melody is composed of eighth and quarter notes, with a descending line in the second measure of the repeat. The bottom staff is a bass line in bass clef, corresponding to the guitar melody. It uses fret numbers (0-7) and includes a 'TAB' label on the left. The bass line follows the same rhythmic pattern as the guitar melody, with a descending line in the second measure of the repeat.

(C#)

Yeah, yeah,

TAB

4 4 4 2 4 4 2 4 3 2 5 2 2 4 4 4 2 4 4 3 2 5 2 2

(D)

— ya - ya - ya, — yow!

T  
A  
B

5 5 5 3 5 5 3 5 4 3 6 3 3 5 5 5 3 5 5 3 5 4 3 6 3 3

[illegible]

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C. D.S. al Coda

2. Some

PM--1 PM--1 PM--1

T  
A  
B

7 9 9 9 7 9 7 5 7 0 0 7 9 7 5 7 5 5 4 5 7 5 4 5

**⊕ Coda**

**Coda**

1. 2.

(E) E7<sup>29</sup>

Yow!

Gtrs. 1+2

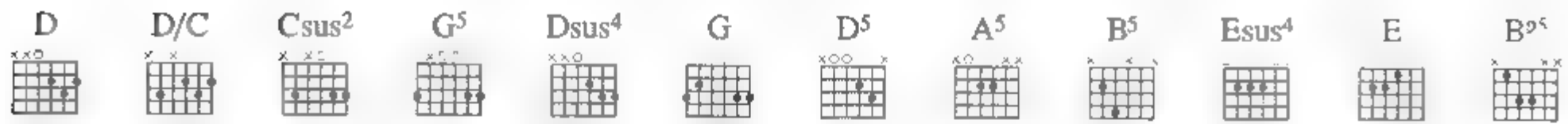
TAB

7-5 5 7 5 7 6 5 3-0 7-5 5 7 5 7 6 5 3-0

8 7 X 7

# CAN I PLAY WITH MADNESS

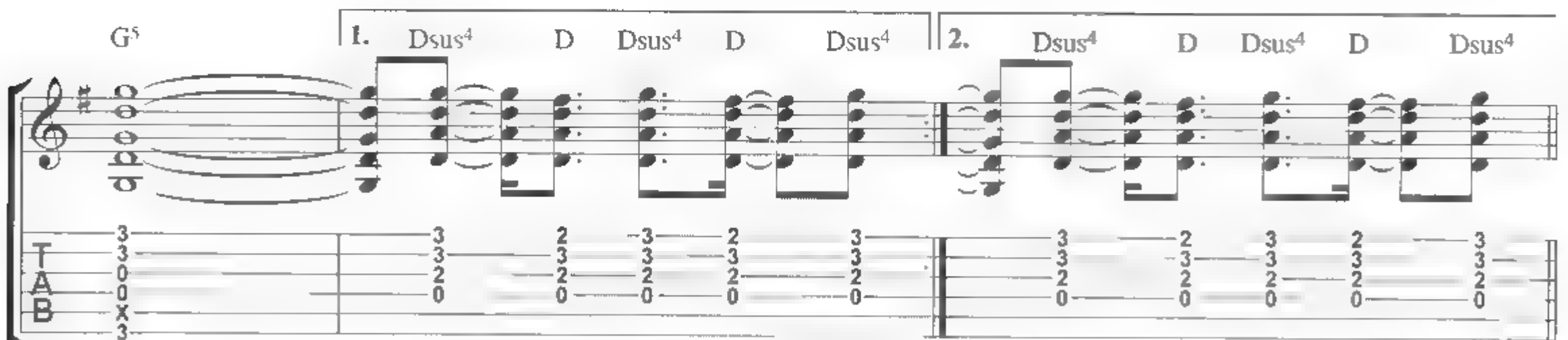
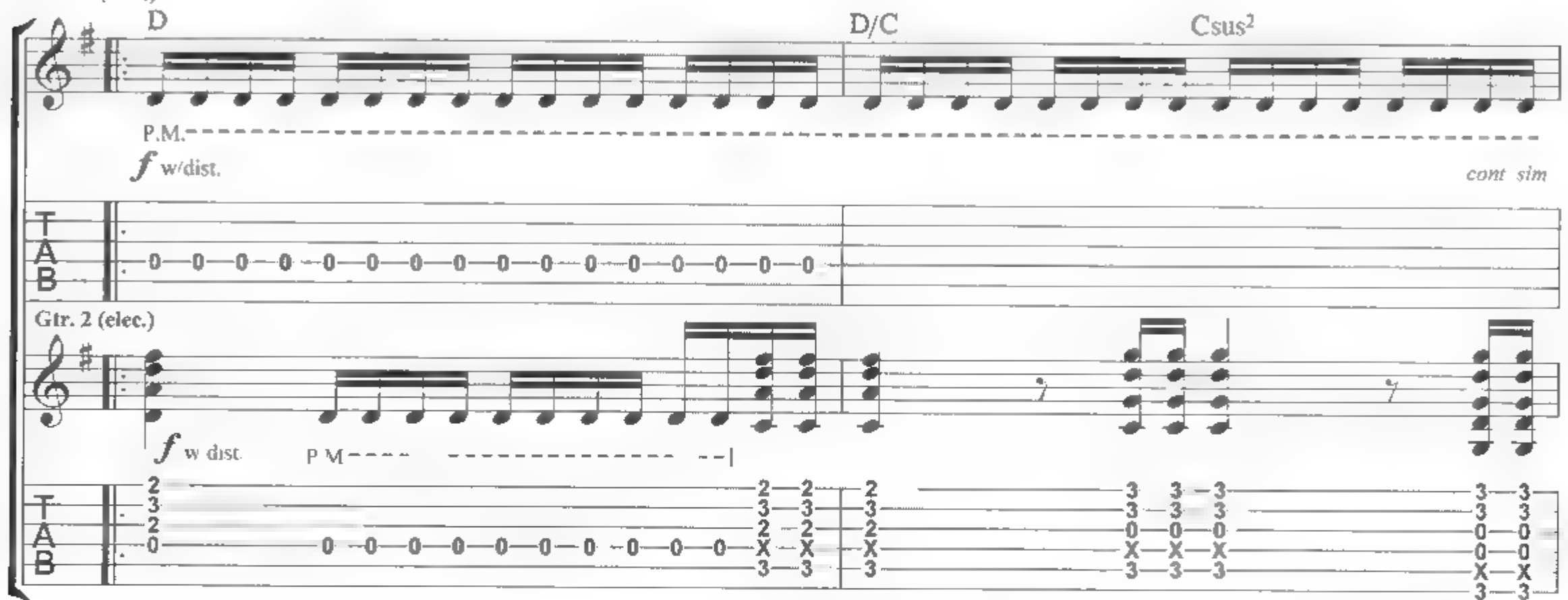
Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



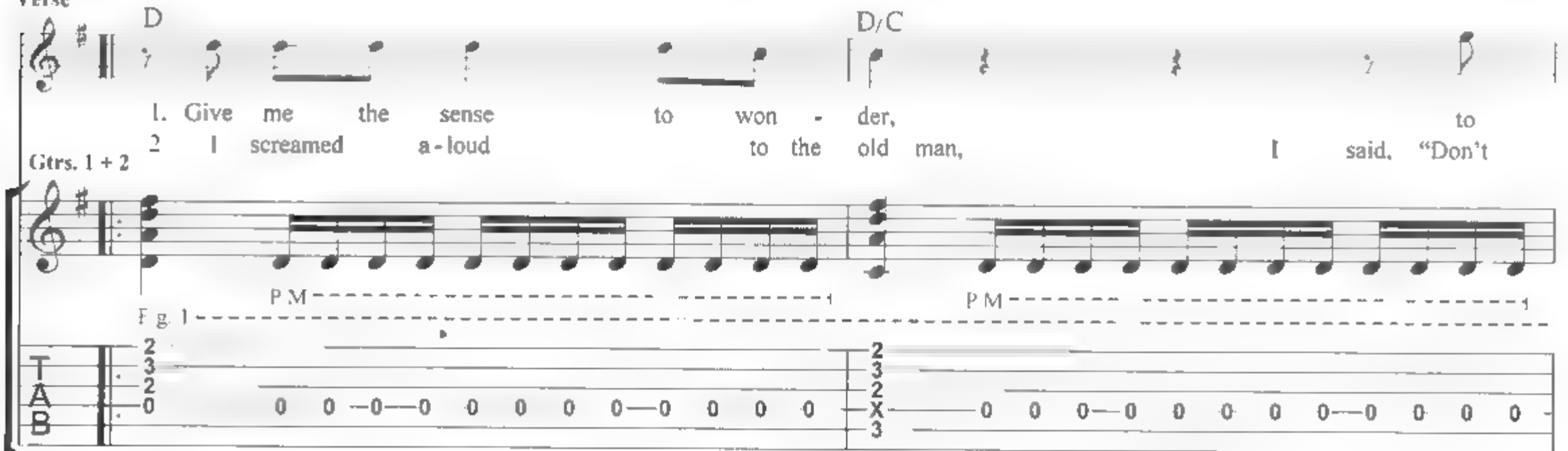
## Intro

• = 145

N.C.

| (tr. l (elec.)) |  |


### Verse



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2. (E) G<sup>5</sup> (E) G<sup>5</sup> A<sup>5</sup>

Aw, I s ten to me, said the

Gtr. 3

Fig. 2

T 7 9 9 9 7 9 5 X X 7 9 5 7

A B 5 7 7 7 5 7 X X X X X X X X

Fig. 3

T 3 3 X X X X 3 3 2

A 3 3 X X X X 3 3 2

B 5 7 7 7 5 7 X X X X X X X X

(E) G<sup>5</sup> (E) G<sup>5</sup> A<sup>5</sup>

pro - phet

Gtr. 3 w Fig. 2

T 3 3 X X X X 3 3 2 X X

A 3 3 X X X X 3 3 2 X X

B 5 7 7 7 5 7 X X X X X X X X

(G) B<sup>♭5</sup> (G) B<sup>♭5</sup> C<sup>6</sup>

Fig. 4

T 7 8 8 8 7 7 7 8 8 8 7 7 8 10 X X

A B 8 8 X X X X 8 10 X X

T 4 5 5 5 4 0 3 X X X X 4 5 5 5 4 0 3 5 X X

A B 4 5 5 5 4 0 3 X X X X 4 5 5 5 4 0 3 5 X X

(G) B<sup>♭5</sup> (G) B<sup>♭5</sup> C<sup>6</sup>

Gtr. 3 w Fig. 4

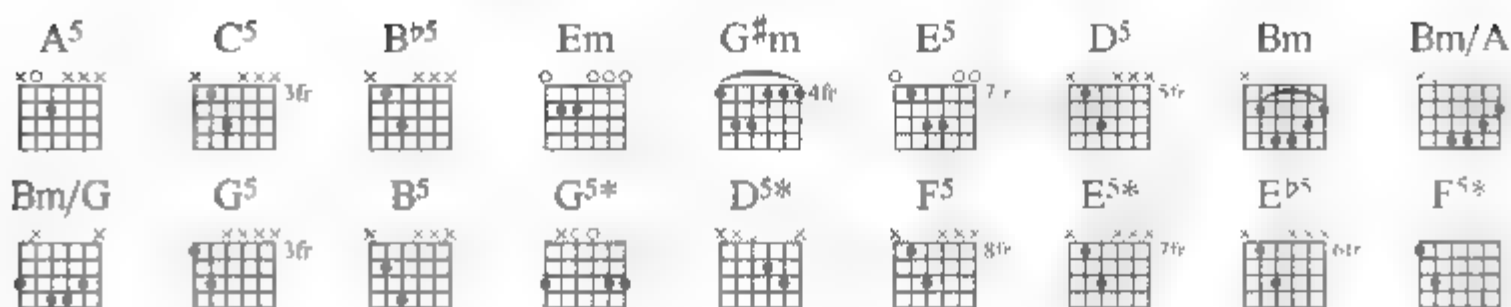
T 4 5 5 5 4 0 3 X X X X 4 5 5 5 4 0 3 5 X X

A B 4 5 5 5 4 0 3 X X X X 4 5 5 5 4 0 3 5 X X



# POWERSLAVE

Words & Music by Bruce Dickinson



Intro

♩ = 136

Gtrs. 1+2 A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

Fig. 1 w d.st

P M

f

T

A

B

2 2 2 2 2 2 2 2 2 2 5 3

0 0 0 0 0 0 0 0 0 0 3

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

P M

T

A

B

2 2 2 2 2 2 2 2 2 2 5 3

0 0 0 0 0 0 0 0 0 0 3

2 5 4 5 7 5 4 5 4 6



Gtrs. 1+2 w/ Fig. 1

Verse

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

1. In - to the a - byss I'll fall, the eye of Hor - us.

2. When I was liv - ing this life, fear was my game,

Verse 3 see block lyrics

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

In - to the eyes of the night, watch - ing me go.

peo - ple would wor - ship and fall drop to their knees.

So

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

Green is the cat's eye that glows in this tem - ple.

bring me the blood and red wine, for the one to suc - ceed me.

For

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

En - ter the ris - en O - si - ris, ris - en a - gain.

he is a man and a god, and he will die too.

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# Pre-Chorus

Em C<sup>5</sup> G<sup>#</sup>m Em C<sup>5</sup> G<sup>#</sup>m

Gtrs. 1+2 *1+2* */* *//* *rhy cont sim.*

Gtr. 3

*f* w/dist.

T 5 13 9 10 9 9 6 5 13 9 10 9 9 6  
A 2 10 6 7 6 6 3 2 10 6 7 6 6 3  
B

Em C<sup>5</sup> G<sup>#</sup>m Em C<sup>5</sup> G<sup>#</sup>m

1<sup>o</sup>+3<sup>o</sup>

T 5 13 9 10 9 9 6 5 13 9 10 9 9 6  
A 2 10 6 7 6 6 3 2 10 6 7 6 6 3  
B

2<sup>o</sup>

T 12 13 12 12 6  
A 9 10 9 9 3  
B

# Chorus

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

Tell me why I had to be a po-wer-slave,

Gtr 3 tacet

T 5 13 9 10 9 9 6 5 13 9 10 9 9 6  
A 2 10 6 7 6 6 3 2 10 6 7 6 6 3  
B

Gtrs. 1+2

Fig 2

T 0 9 9 7 0  
A 0 3 7 5 3  
B

3 0 0 0 0 0 0 3 0 0 0 0 0 0 0 2 2 2 2 3 3 3 3 5 5 5 5 3 3 2

Gtrs. 1+2 w/ Fig. 2

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

I don't wan - na die, I'm a god. Why can't I live on? When the

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

Life - giv - er dies, all a - round is laid waste, and

To Coda ⊕

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

in my last hour, I'm a slave to the pow - er of death.

1.

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>b5</sup>

Gtrs. 1+2

PM-----| PM-----|

T																				
A	2	2	2	2	2	2	2	2	2	5	2	2	2	2	2	2	2	2	2	3
B	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	1

2.

Em

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup> N.C.

PM-----|

T																				
A	2	2	2	2	2	2	2	2	2	5	2	5	4	5	7	5	4	5	4	6
B	0	0	0	0	0	0	0	0	0	3	0	5	4	5	7	5	4	5	4	6

Interlude

Gtr. 3

Bm Bm/A Bm Bm/A

Fig 3  
let ring  
mf Gtr 3 w clean tone + chorus  
Gtrs. 1+2 tacet

T																				
A	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
B	2	4	2	4	2	4	2	4	2	0	2	4	2	4	2	4	2	4	2	0

Gtr. Solo

Bm Bm/A Bm Bm/A Bm Bm/A

Gtr. 4

*mf* Gtr 4 w dist  
Gtr 3 w Fig 3

TAB

9-11 9-11-9-7-6 7-6 6-7-6-4-2 4 -6-7-9-9 9-7

Bm Bm/A Bm Bm/A Bm Bm/A

TAB

6-7-6-4 7-9 7-9 7-9 10-12 10-12-10 10-7 7-10-7 9-7-9-7-6-4 6-4 4 7-9 7-9 9-11 10-12 9

Bm Bm/A Bm/G

TAB

10-9-10-9 12-10-12 9-10-12-10-9 10-9 9-10-7 9 7-7-9-7-6-7-6-4 7-9 9-11 10-12

Gtr. 3

Fig 4  
let ring

TAB

3 4 3 4 3 4 3 4 3 4 3 4 3 4 0

Bm Bm/A Bm/G

Gtr. 3 w/ Fig. 4

full fu

TAB

10-9-10-9 12-10 12 12 12 12 12 12 9-10-9 12 9-11 10-12 9-10-12 10 9-10-9 12



Gtrs. 1 + 2 w/ Fig. 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second system is a two-staff arrangement. The upper staff continues the melody, starting with a quarter note B4, followed by a quarter note A4, a half note G4, and a quarter note F#4. The lower staff provides a bass line, starting with a quarter note F#3, followed by a quarter note G3, a half note A3, and a quarter note B3. The piece concludes with a final chord of G4, A4, and B4.

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff. The lyrics "Hello darkness, my old friend" are written below the staff. The score includes a guitar tablature section with fret numbers and a "PM" (Palm Mute) instruction.

# Interlude

Gtr. 3 \*B<sup>5</sup>

G<sup>5\*</sup> D<sup>5\*</sup>

A<sup>5</sup>

Gtr. 2

TAB

Gtr. 1

TAB

\*chords implied by bass

B<sup>5</sup>

G<sup>5\*</sup>

D<sup>5\*</sup>

A<sup>5</sup>

TAB

TAB

Gtr. Solo

Gtr. 5 B<sup>5</sup>

G<sup>5\*</sup>

D<sup>5\*</sup>

A<sup>5</sup>

Gtr. 5 w dist  
Gtrs. 1+2 play Fig. 5  
Gtr. 4 tacet

TAB



B<sup>5</sup> G<sup>5\*</sup> D<sup>5\*</sup> A<sup>5</sup>

*8va*

gradually release bend

3

T  
A  
B

6 7 9 11 10 12 14 15 17 17 15 17 15 14 14 15

B<sup>5</sup> (8) G<sup>5\*</sup> D<sup>5\*</sup> A<sup>5</sup>

3

3

T  
A  
B

14-15-17-15-14 15 14 14 17 17 15-14 15 14 16-16 7 6-7-6-9-7-6 6-7-6 8-7-5 7 5 3 5 3-2-3-2 4 7

B<sup>5</sup> G<sup>5\*</sup> D<sup>5\*</sup> F<sup>5</sup> E<sup>5\*</sup>

3

Full

T  
A  
B

9 7 9 11 10 12 9 10 12 10 9 10 9 12 9 12

Gtrs. 1+2

3  
3  
0  
0  
X  
3

3  
2  
0  
10  
8

9  
7

T  
A  
B

E<sup>b5</sup> D<sup>5</sup> Gtr. 4 C<sup>5</sup> B<sup>5</sup>

Gtr. 5 tacet

Harm

w bar

-1 -1 -1 -1

-1 -1 -1 -1

(7) (7) (7) (7) (7) (7) (7) (7)

T  
A  
B

8 7 5 5 4 2

6 5

T  
A  
B



The musical score is written for guitar and includes a vocal line. The tempo is marked **rall.** (rallentando). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four measures. Above the first measure is a **C<sup>5</sup>** chord symbol, above the second is **D<sup>5</sup>**, and above the third is **E<sup>5</sup>\***. A long slur covers the vocal line across all four measures. The lyrics "Slave to the pow - er of death." are written below the vocal line. The guitar part consists of a single melodic line in the treble clef. The tablature is provided below the staff, with fret numbers 5, 7, 9, and 0 indicated for each measure.

N.C. F5\*

Musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is divided into two systems. The first system, labeled "N.C.", contains a single measure with a whole note chord consisting of F#4, A4, and C5. The second system, labeled "F5\*", contains two measures. The first measure of the second system is a whole note chord consisting of F#4, A4, and C5. The second measure of the second system is a whole note chord consisting of F#4, A4, and C5. The score is written on a single staff.

Free time

Gtr. 3 E<sup>5</sup>

3

TAB

5 6 5 6 9 8 9 10 13 12 13 12 10 9 10 9 8 9 6 5 5

2 3 2 3 6 3 6 7 10 9 10 9 7 6 7 6 3 6 3 2 2

TAB

9 7 0 9 7 0 9 7

*Verse 3*

Now I am cold but a ghost lives in my veins,  
Silent the terror that reigned, marbled in stone,  
A shell of a man God preserved for a thousand ages,  
But open the gates of my hell,  
I'll strike from the grave.

# HALLOWED BE THY NAME

Words & Music by Steve Harris

$\text{♩} = 80$

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>5</sup>\* E<sup>5</sup>\*

Intro (E)

1. 2.

Gtr. 1

*mf* Fig. 1 w/clean tone

Gtr. 2

*mf* Fig. 2 w/slight dist

TAB

12-10-8-7-8-7-5-7 12-10-8-7-8-7-5-4 12-10-8-7-8-7-5-4

10 9-7-5-7-5-2-5 10-9 7 5-7-5-3 2 10 9 7 5 7 5 3 2

0 0

Gtr. 1 w Fig. 1  
Gtr. 2 w Fig. 2

Verse (E)

wait - ing in my cold cell, when the bell be - gins to chime. Re -

- flect - ing on my past life and it does - n't have much time, 'cause at

(C<sup>5</sup>) (D<sup>5</sup>)

five o' clock they take me to the gal - lows pole, the

Gtr. 2

TAB

3 5 5-7 0 0

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Gtrs 2+3 w/ Fig. 3

C<sup>5</sup>

low,

TAB

D<sup>5</sup>

E<sup>5</sup>

yeah! —

TAB

Gtrs. 2+3 (\*E<sup>5</sup>)

(C<sup>5</sup>)

(D<sup>5</sup>)

Gtrs. 3+4 tacet

TAB

\*chords implied by bass

1.  
(E<sup>5</sup>)

2.  
(E<sup>5</sup>)

B<sup>5</sup>

TAB



Verse E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

2. When the priest comes to read me the last rites, (I) take a look through the bars at the last sights

D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> B<sup>5\*</sup> C<sup>5</sup>

of a world that has gone ve - ry wrong for me.

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

Can it be that there's some sort of er - ror? Hard to stop the sur - mount - ing ter - ror,

D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> B<sup>5\*</sup> C<sup>5</sup>

is it real - ly the end not some cra - zy dream?

E<sup>5</sup> C<sup>5</sup>

Some-bo - dy please tell me that I'm dream - ing, it's not ea - sy to stop from scream - ing, the

Fig. 4

PM---| PM---| PM--- PM---| PM---| PM---|

T  
A  
B

9 9 9 9 9 5 5 5 5 5 5 5

7 7 7 7 7 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

words es - cape me when I'll try to speak

PM---| PM---| PM---|

T  
A  
B

7 7 7 7 7 7 7 9 4 5 5 4 7 5

5 5 5 5 5 5 5 7 2 3 2 0 5 4

5 5 5 5 5 5 5 5 2 3 2 0 5 4

Gtrs. 2+3 w Fig. 4

E<sup>5</sup> C<sup>5</sup>

Tears flow but why am I cry - ing? Af - ter all I'm not a - fraid of dy - ing,

D<sup>5</sup> E<sup>5</sup> B<sup>5\*</sup> C<sup>5</sup>

though I be - lieve that there nev - er is an end.

Gtrs. 2+3

E<sup>5</sup> C<sup>5</sup>

T  
A  
B

4 5 4 5 7 5 4 4 5 4 5 4 7 4 4 5 4 5 4 5 4 7

7 7

D<sup>5</sup> E<sup>5</sup>

T  
A  
B

4 5 4 5 7 5 4 4 5 4 5 4 7 4 4 5 4 5 4 5 4 7

7 7

E<sup>5</sup>

First system of musical notation for E<sup>5</sup>. It consists of a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.

C<sup>5</sup>

Second system of musical notation for C<sup>5</sup>. It consists of a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.

Gtr. 4

E<sup>5</sup>D<sup>5</sup>

Third system of musical notation for Gtr. 4. It consists of two systems of musical notation. The first system has a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 5, 5, 2, 4, 3, 4, 2 in the first measure, and 5, 2, 4, 3, 4, 2, 5, 2, 4, 3, 4, 2 in the second measure. The second system has a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 7, 7, 4, 5, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.

C<sup>5</sup>D<sup>5</sup>

Fourth system of musical notation for C<sup>5</sup>. It consists of two systems of musical notation. The first system has a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 5, 5, 2, 4, 5, 5, 4, 2 in the first measure, and 5, 2, 4, 3, 4, 2, 5, 2, 4, 3, 4, 2 in the second measure. The second system has a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The treble staff contains a melodic line with eighth and sixteenth notes. The tablature staff shows fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.

## c5

1 lg 5 - - -  
Gtr. 4 tacet

Gtrs 2+3 w Fig 5

## Interlude

115

Gtr. 4

Fig. 6

TAB

TAB

Contr 4 w/ Fig. 6

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> B<sup>5</sup>\* E<sup>5</sup>

T  
A  
B

9 7 5 4 9

7 3 3 2 7

Gtr 4 tacet  
(E) C<sup>5</sup> D<sup>5</sup> (E) C<sup>5</sup> D<sup>5</sup>

T  
A  
B

[illegible]

D<sup>5</sup> 1.





(8) E<sup>5</sup>

Gtr 4 tacet

TAB

\*Tap bent string at 18th fr

(8) D<sup>5</sup>

TAB

(8) E<sup>5</sup>

TAB

D<sup>5</sup>

TAB



E<sup>5</sup> C<sup>5</sup>

T  
A  
B

D<sup>5</sup> Gtrs. 2+3 E<sup>5</sup> B<sup>5</sup>\* C<sup>5</sup> 3

T  
A  
B

Chorus E<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Yeah, yeah, yeah, hal - lowed

T  
A  
B

E<sup>5</sup>

be thy name Yeah, yeah, yeah

T  
A  
B



# IRON MAIDEN (LIVE)

Words & Music by Steve Harris



♩ = 195

Intro (Am)

Gtr. 2

*f* w/dist. 3

Gtr. 1

*f* w/dist. 3

TAB

5 -5-4-5-4 7-5 4 2 0 3 0

2 2 0 2 0 0 5 5 7 4 5 2 2 0 2 0 0 5 5 7 4 5

(\*A<sup>5</sup>)

(G<sup>5</sup>)

3 3

TAB

5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0

3 3

TAB

2 2 0 2 0 0 5 5 7 4 5 2 2 0 2 0 0 5 5 7 4 5

\*chords implied by bass





(A<sup>5</sup>) (G<sup>5</sup>)

3 3

TAB 5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0

Chorus C<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup> A<sup>5</sup>

Oh, well, \_ wher - ev - er, wher - ev - er you are,

Gtr. 1 w/wah-wah full full cont in slashes

Gtr. 2 PM-- PM-- cont in slashes

TAB 5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0

C<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup> A<sup>5</sup>

Gtrs. 1+2 I - ron Maid - en's, \_ gon - na get \_ you, no mat - ter how far.

Gtr. 1 w/wah-wah full full full

TAB 5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0

Gtrs. 1+2 C<sup>5</sup> G<sup>5\*</sup> D<sup>5</sup> A<sup>5</sup>

See the blood flow, watch-ing it shed up a - bove our heads, I - ron Maid - en!

Gtr. 1

2<sup>o</sup> + 3<sup>o</sup> Gtr. 1 w. ad lib. fills

full 5 5 5 5 5 5

7 5 7 5 7 5

To Coda ♢ To Coda ♢ ♢

Gtrs. 1+2 C<sup>5</sup> G<sup>5\*</sup> D<sup>5</sup> A<sup>5</sup>

I - ron Maid - en wants you for dead.

Gtr. 1 tr

tr

0 2 2

Gtr. 2 (A<sup>5</sup>) (G<sup>5</sup>) 1. 2. D.S. al Coda

3 3

5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0 4 2 0 3 0

Gtr. 1 3 3

2 2 0 2 0 5 5 7 4 5 2 2 0 2 0 5 5 7 4 5 5 7 4 5

♩ Coda  
G<sup>5</sup>\*

free time  
D<sup>5</sup>\*

♩ = 131  
(Am)

wants\_ you for dead.\_

Gtr. 1

Gtr. 2 tacet

TAB

3	3	3	3	3	2	3	0	2	3	5	2	4
0	0	0	0	0	0	0	0	0	0	0	0	0
X	X	0	0	0	0	0	0	0	0	0	0	0
3	3	0	0	0	0	0	0	0	0	0	0	0

Gtr. 2 (Am) Play 3 times

TAB

7	9	7	5	4	5	7	3	5	7	4	5	7
.	.	.	.	.	.	.	.	.	.	.	.	.
.	.	.	.	.	.	.	.	.	.	.	.	.

Gtr. 1

TAB

0	2	3	0	2	3	0	2	3	5	2	4
.	.	.	.	.	.	.	.	.	.	.	.
.	.	.	.	.	.	.	.	.	.	.	.

(A<sup>5</sup>) N.C. Play 3 times

Gtrs. 1+2 tacet

TAB

7	9	.	.	.	.	.	.	.	.	.	.	.
.	.	.	.	.	.	.	.	.	.	.	.	.
.	.	.	.	.	.	.	.	.	.	.	.	.

Bass arr. for Gtr.

TAB

2	(2)	2	2	0	0	3	3	3	3	0	3
.	.	.	.	.	.	.	.	.	.	.	.
.	.	.	.	.	.	.	.	.	.	.	.

♩ = 195  
(Am)

Gtr. 2 D<sup>5</sup>

C<sup>5</sup>

First system of music for Gtr. 2. The staff shows a melodic line with a triplet of eighth notes, followed by a half note and a quarter note. The TAB below shows the fret numbers: 7 5 7 5 7 5 7 5 7 5 5 3.

Gtr. 1

Second system of music for Gtr. 1. The staff shows a melodic line with a triplet of eighth notes, followed by a half note and a quarter note. The TAB below shows the fret numbers: 2 2 0 2 0 0 5 5 7 4 5.

Gtr. 2

Third system of music for Gtr. 2. The staff shows a melodic line with a triplet of eighth notes, followed by a half note and a quarter note. The TAB below shows the fret numbers: 5 5 4 5 4 7 5 4 2 0 3 0. The instruction *f w/dist.* is present.

(A<sup>5</sup>)

(G<sup>5</sup>)

1. 2. D.S. al Coda

Fourth system of music. The staff shows a melodic line with a triplet of eighth notes, followed by a half note and a quarter note. The TAB below shows the fret numbers: 5 5 4 5 4 7 5 4 2 0 3 0. The instruction *D.S. al Coda* is present.





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